9 COMMON ERRORS . . . 4 DARKROOM PLANS

PHOTOGRAPHY

The magazine of POPULAR PHOTOGRAPHY

INCLUDING
camera
AND
American
PHOTOGRAPHY

NOVEMBER, 1953

35 CENTS

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DORIS PINNEY

A ZIFF-DAVIS PUBLICATION

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NOVEMBER 1953

VOLUME 33, NUMBER 5

PHOTOGRAPHY

INCLUDING camera AND American PHOTOGRAPHY

Part of Doris Pinney's success as a baby photographer is due to her alertness in catching unforeseen actions such as the winsome one reproduced on our cover. She took the picture in a studio on Daylight Type Ektachrome film with an Ansco 8x10 View camera. Her 18-inch Zeiss Apotessar f/10 lens was set at f/32. Lighting was provided by six electronic flash units with 1/1000 sec. flash duration.

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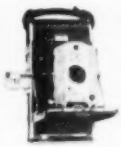

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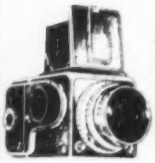

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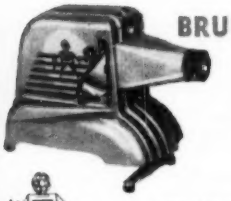

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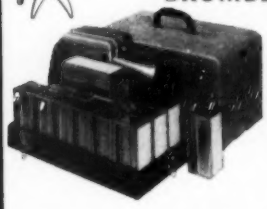

300 watt blower-cooled. Includes convenient Airequipt Automatic Slide Changer and 1 magazine (for 2 x 2 cardboard mounts). Manual 2 x 2 and stereo carriers may also be used — **$3.95** each.

$70.50 Cash or $7.05 Down; Handsome blue and grey carrying case, to hold projector, automatic changer and 10 magazines . . . **$14.95**

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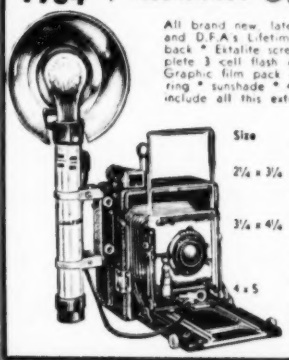
1954 *Pacemaker* GRAPHIC OUTFITS



All brand new, latest models, with both factory guarantee and D.F.A's Lifetime Guarantee. Outfits include: * Graflok back * Extalite screen * Kalart coupled rangefinder * complete 3 cell flash gun installed * deluxe carrying case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters. Select your outfit below—prices include all this extra equipment! Easy payments available!

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec. shutter)	$316.	$276.
	105mm Schneider Xenar f/3.5	326.	286.
	105mm Tessar f/3.5	336.	296.
	105mm Ektar f/3.7	336.	296.
3¼ x 4¼	135mm Schneider Xenar f/4.7	299.	257.
	127mm Ektar f/4.7	309.	267.
	135mm Tessar f/4.5	326.	283.
4 x 5	135mm Schneider Xenar f/4.7	299.	257.
	135mm Optar f/4.7	314.	272.
	127mm Ektar f/4.7	314.	272.
	135mm Tessar f/4.5	329.	285.
	150mm Tessar f/4.5	338.	293.
	150mm Schneider Xenar f/4.5	338.	293.
	152mm Ektar f/4.5	339.	295.
	150mm Tessar f/3.5	396.	352.

1954 Rolleicord Rolleiflex

Indisputably, the Rolleis are the finest cameras of their kind. Dowling's Fifth Avenue is proud to be known the world over as a headquarters for the Rollei photographer, offering all the latest M-X models and accessories for immediate delivery!

Rolleicord with coated Schneider Xenar f/3.5 lens **$149.50 Cash or $14.95 Down**

Rolleiflex with coated Schneider Xenar f/3.5 lens **$265. Cash or $26.50 Down**

Rolleiflex with coated Zeiss Tessar f/3.5 lens **$285. Cash or $28.50 Down**

Rolleiflex 2.8C with latest coated Schneider Xenotar f/2.8 lens **$385. Cash or $38.50 Down**

Dowling's Fifth Avenue delivers each Rollei as a factory packaged **complete** unit, including dual lens cap, cable release and deluxe leather eveready carrying case . . . at no extra charge.

Selected Accessories for Use with Your Rollei

Flashflex BC Unit with Battery (illustrated on camera)	$22.95	Rollei Lens Hood (f/3.5)	$ 5.12
Plate Back Set	38.27	Rollei Filters (2.8C)	$ 7.95
Rolleikin II 35mm Adapter	35.78	Rollei Lens Hood (2.8C)	6.95
Rolleikin 2.8C	25.80	Zeiss Ducnar 2-X f/5.6 Telephoto Lens with Case	144.00
Rolleinar I or II (f/3.5)	18.69	Rolleigrid Field Lens	4.95
Rolleipar I or II (f/3.5)	9.08	Panorama Head	14.19
Rolleinar-par I or II (2.8C)	27.00	Stereo Attachment	13.95
Rollei Filters (f/3.5)	6.12	Vaigel Exact "66" Enlarger	189.50

1954 *Exakta* VX

All with pre-set coated lenses. Models with waist level viewfinder include: **Exakta VX** with Tessar f/2.8 lens **$279.50 Cash or $27.95 Down**; with Biotar f/2.0 lens **$353. Cash or $35.30 Down**; or with Angenieux f/1.5 lens **$385. Cash or $38.50 Down. Exakta VX** models with Penta Prism Rangefinder include: with Tessar f/2.8 lens **$336. Cash or $33.60 Down**; with Biotar f/2.0 lens **$400. Cash or $40. Down**; or with Angenieux f/1.5 lens **$442. Cash or $44.20 Down.** Eveready case $12. Angenieux 28mm f/3.5 wide angle lens **$120. Cash or $12. Down.** Write for D.F.A.'s **free** portfolio of product brochures on Exakta VX cameras and accessories!

1954 Retina IIA

Compact, precise and reliable . . . perfect for "travelling light"! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon coated f/2.0 lens **$164.10 Cash or $16.41 Down.**

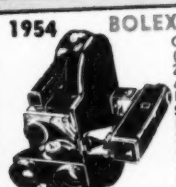
STEREO Headquarters!

Stereo Realist Camera (illustrated) with matched coated f/3.5 lenses **$159. Cash or $15.90 Down; Revere Stereo Camera,** matched coated f/3.5's **$174.50 Cash or $17.45 Down. Taylor Stereo Table Viewer $87.50 Cash or $8.75 Down; TDC Stereo Projector $175. Cash or $17.50 Down.**

1954 *Leica* IIIf

With Leitz guarantee and registration on **both** camera and **genuine** coated Leica lens furnished. **Leica IIIf** with Elmar f/3.5 **$278. Cash or $27.80 Down;** with Summaron f/3.5 **$312. Cash or $31.12 Down;** with new Summicron f/2.0 **$393. Cash or $39.30 Down;** or with Summarit f/1.5 **$434. Cash or $43.40 Down.**

1954 BOLEX H-16 DE LUXE



Complete with 3 top Kern (Swiss) coated lenses — Switar 25mm f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8 — and leather compartment case **$712.50 Cash or $71.25 Down.** Bolex H-16 Leader with Lytar 25mm f/1.9 coated lens **$299.50 Cash or $29.95 Down.** Bolex Stereo System (illustrated on camera) **$397.50 Cash or $39.75 Down.** Pan Cinor Variable Focal Length lens **$447.50 Cash or $44.75 Down.** Bolex Titler and Special Effects Kit **$295.50 Cash or $29.55 Down.** Bolex catalog, and latest issue of luxuriously produced 36 page "Bolex Reporter" magazine free on request to D.F.A.

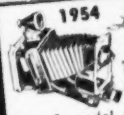
1954 ELECTRONIC FLASH UNITS

Get abreast of the times with a new electronic flash unit! Sun-Lite II **$79.50 Cash or $7.95 Down.** Latest Heiland Strobonar V dry cell unit **$119.50 Cash or $11.95 Down;** Strobonar III **$189.50 Cash or $18.95 Down;** Strobonar IV **$349.50 Cash or $36.95 Down.**

1954 POLAROID *Land* Cameras

Exciting new Pathfinder, model "110" with coupled rangefinder and coated Wollensak lens in Rapax shutter **$249.50 Cash or $24.95 Down.** Polaroid, model "95" **$89.75 Cash or $8.97 Down.**

1954 *Linhof* Super Technika Cameras

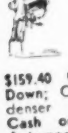


4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter **$359.75 Cash or $35.97 Down.** Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete **$575. Cash or $57.50 Down.**

1954 MAGNETIC RECORDING SOUND PROJECTORS

Add sound to your movies! Movie-Sound 8mm Recorder-Projector **$398.50 Cash or $39.85 Down.** 16mm models: B & H Filmosound "202" **$699. Cash or $69.99 Down;** RCA Magnetic Recording Projector **$850. Cash or $85. Down.**

1954 *Omega* ENLARGERS



Omega B-6 **$99.50 Cash or $9.95 Down;** Automega B-5 **$129.50 Cash or $12.95 Down;** Omega D-2 with Omegalite **$159.40 Cash or $15.94 Down;** Omega D-2 condenser model **$168.50 Cash or $16.85 Down;** Automega E-4 **$304.75 Cash or $30.47 Down.**

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letters to the editor

Observation on Available Light

May it not be that available light photography is a retreat from the gadgetry thrust upon amateurs—particularly the 35-mm breed who balk at carrying a gadget bag full of odds and ends, flash units, bulbs, etc.? When I slide my chair back from the dinner table in a restaurant and take a shot of my wife as is, no one else is disturbed by preparations and flash, and the picture is a good one.

C. M. Whelan
Memphis, Tenn.

Protest on 35-mm Format

When the able Oskar Barnack first worked out the details of the original Leica, he took standard 35-mm motion picture film and adjusted his format to suit it. Since then we have been stuck with the most unlovely proportions (24 x 36mm) that one could conceive. This is particularly evident in our color slides, and I would like to see the industry take steps to change it. I would like to suggest a 36 x 36 format. With this size we could continue to use our present fine lenses, and in most cases with only slight modification our projectors would also handle this size. It would, however, require a new camera, which could be designed either to take Leica-type screw-mount lenses or Contax-type bayonet mounts. I have been using my Rolleiflex for color, and cutting down the transparencies to 2 x 2". This size is so superior on the screen that I am not using my Nikon, even though I would very much like to have the advantage of interchangeable 50-, 85-, and 135-mm lenses. Couldn't we get manufacturers interested in the new 36 x 36-mm format? (Before somebody else says so, I know that the Robot gives you a square format, but 24 x 24 mm is not 36 x 36 mm, especially when you project it on a 50 x 50-in. screen.)

Francis M. Kadow
Manitowoc, Wis.

Remember Past, Look to Future

Your August issue announces the acquisition of *The Camera* and *American Photography*, and states your intention of continuing the most popular departments featured in those magazines in future issues of PHOTOGRAPHY. Having been a reader of those two magazines for many years, I shall be interested to see what you have in store for us. Of course the nature of what interests the amateur has undergone quite a change in late years probably due to the popularity of illustrated news magazines and tabloids. Record shots, especially those of current interest and appeal seem at times to have eclipsed to a great degree the attempts at artistry and fine technical effort of previous times. . . . Let's believe your sole interest in PHOTOGRAPHY is *photography*. Well, one definition of a successful photograph that I like is "a picture you can live with," meaning year after year, hung conspicuously in your home for all to see. Art has an important place in our culture, but the word "art" can be terribly misused, even to the point where it is nothing but vulgarity—even allowing for today's broader point of view.

Arthur F. Newton
Hartford, Conn.

• *Thanks, Mr. Newton, for your letter, of which we have been able to use only excerpts. We agree that most good pictures are those that can be "lived with." But if you find us occasionally using a photograph whose greatest merit lies in its powerful impact on first sight, we hope you won't find it necessary to accuse us of vulgarity.*—ED.

The Army Likes Us

I have just read your September issue and want to congratulate you on a superb job. From my viewpoint as a color fan I think it is your best to date. I liked *Better Your Backgrounds* the most, but *County Fair* and *Make Use of the Sun* were very close seconds. I read several photo magazines each month, but yours I believe is by far the best.

Pvt. Joseph W. St. John
Presidio of Monterey, Calif.

Trade Mags with This Scot?

I wonder if any of your readers would care to exchange copies of PHOTOGRAPHY for similar magazines published in Britain. I would welcome their inquiries.

John J. Reilly
268 Canongate
Edinburgh 8, Scotland

Walsh's Eye Patch

Just finished reading *Hollywood Report* in your September issue, with the picture of Director Raoul Walsh. How did he come by the eye patch? Can the truth be told?

W. D. Sampson
Beaver Dam, Wis.

• *A query to our Hollywood correspondent, Louis Hochman, brought this reply: "Walsh wears an eye patch because of a weird accident on location for the picture* In Old Arizona *(1928-29). As he was driving through the desert, a jackrabbit jumped through his windshield, shattering the glass. A piece of the glass destroyed his eye. (Odd that he should be directing a 3-D picture*—Gun Fury—*when he can't see 3-D!)."*—ED.

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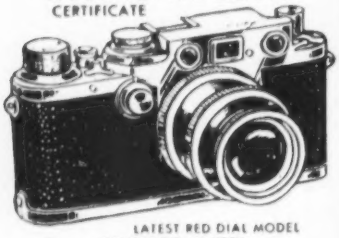

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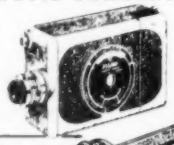

- Magazine Loading
- Coated f1.9 Lens

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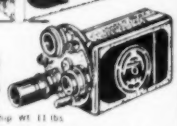

3-Lens Turret Movie Camera with Ctd. f1.9 Lens ... List $274.95! **169.50** Ship wt. 11 lbs.

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Famous PRAKTICA Single-Lens REFLEX SALE!

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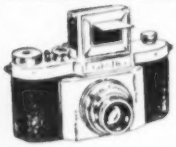

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Precision Single-Lens Reflex Camera with f2.9 Victor Lens
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- Ideal for Doctors—Dentists!

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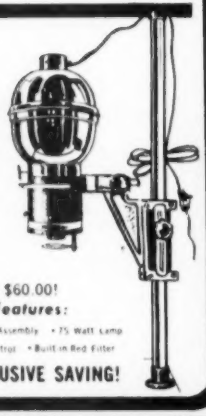

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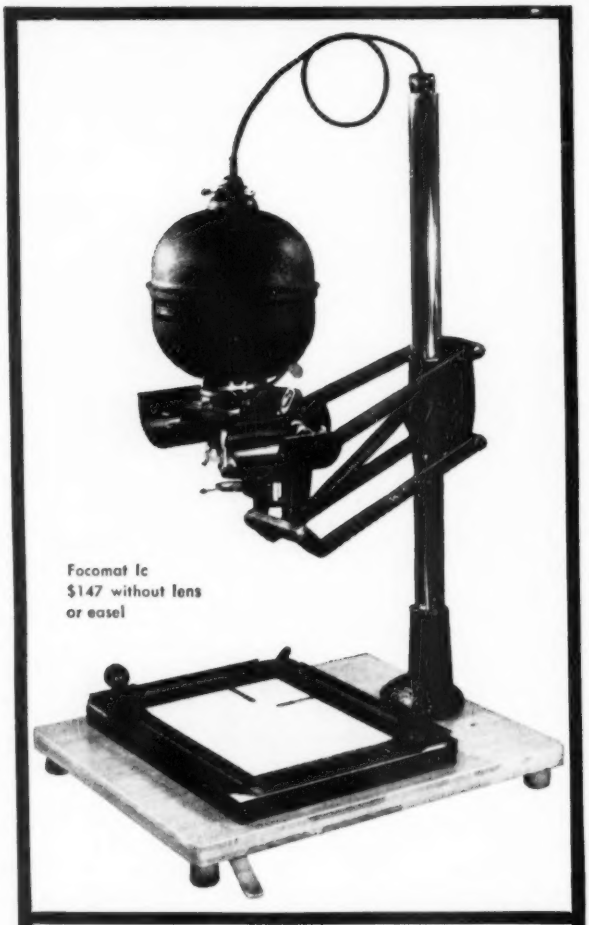

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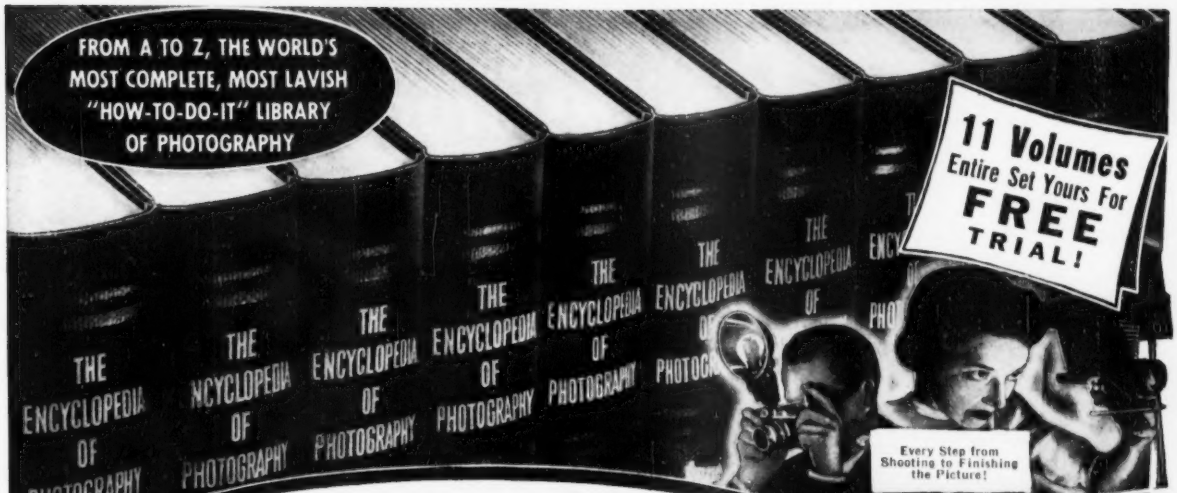

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Film Saving Tip

Not long ago, I decided to take some pictures of my springer spaniel, Chips. After loading several holders, opening a new box of film to complete loading the last holder, I shot quite a series in which the dog posed perfectly.

When processing was completed, I turned on the darkroom light to view my "prize" negatives. The first seven showed pictures of boxing matches (the last one was of Chips). Instead of new film, I had loaded negatives which had been stored in an old film box. No wonder I couldn't find the black paper separators.—*Philip C. Russell.*

Notes for Southpaws

After reading your article in the September issue on *How to Make Picture Note Paper,* I was anxious to prove my ability in the darkroom to my wife by making her some stationery.

I thought everything was going fine and after getting all of my prints into the hypo, I turned on the light and called my wife in. She was amazed and was admiring the reproduction, etc., when her amazement turned to curiosity and she asked me how I intended to fold the paper. Picking one up, I started to show her. It was then that I realized I had printed all the pictures on the left side of the fold instead of the right, making the note paper open the wrong way.—*James H. McLean.*

And the Band Played on . . .

Last spring, I planned to have my dad take photographs of our band during the annual concert. I set the camera lens and shutter and focused for him, telling him to take the pictures from 15 feet. I also told him which flashbulbs to purchase.

As we swung into our second selection, I watched him stand up and cock the shutter. It was then that I noticed that he hadn't removed the lens cap.—*Sheldon L. Thompson.*

Photographer Eclipsed

For several months preceding the total eclipse of the moon last July, I had planned and worked on my "moon camera." Long lunch-hour discussions had put me on the spot with my co-workers and I knew what to expect if I didn't deliver some pictures. Finally, camera and stand were finished. The adjustable stand was too large to put inside the car, and, just in case our San Francisco fog should come up, I had the stand roped on top of the car for traveling. Last minute preparations took to within an hour of eclipse time and one look at the sky told me I'd better find a different location from which to shoot. An hour's drive brought me to

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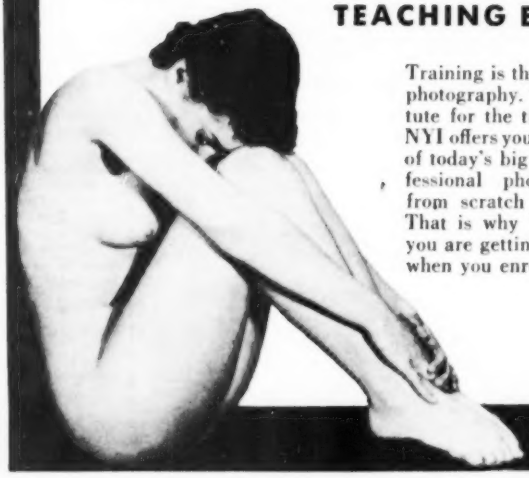

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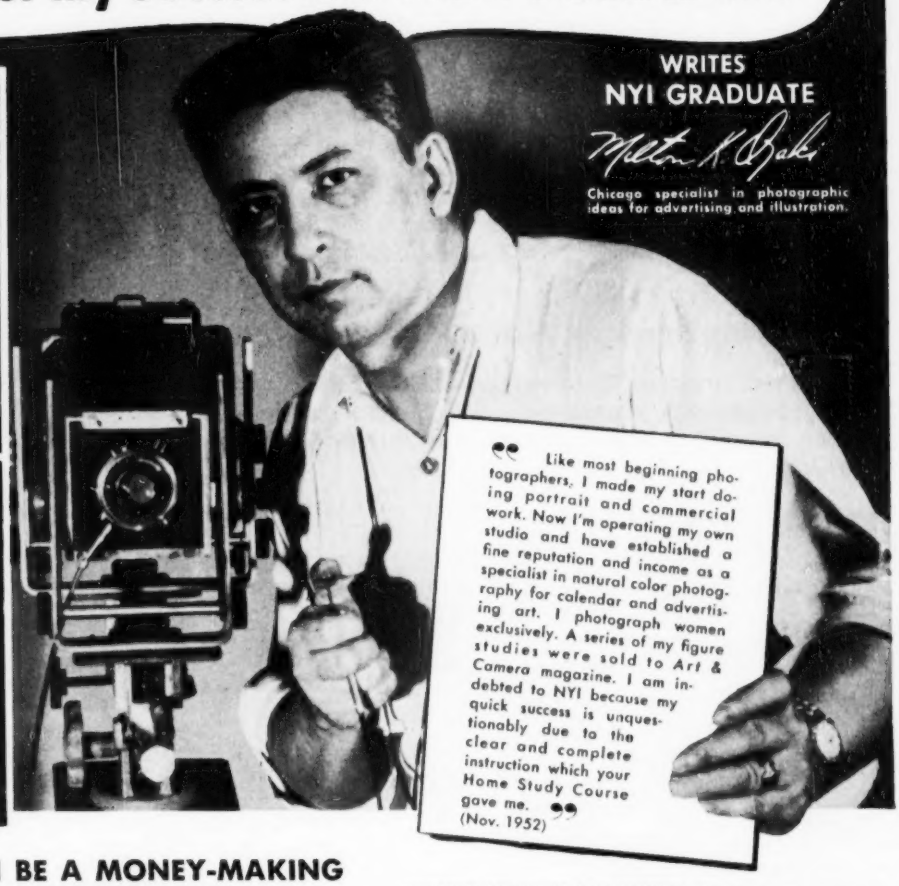

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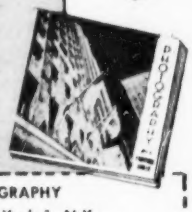

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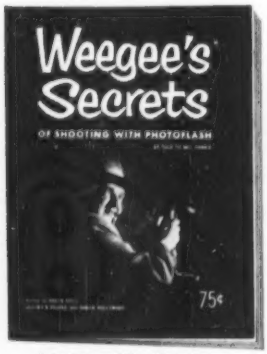

Actual size—6¼ x 4¾ inches

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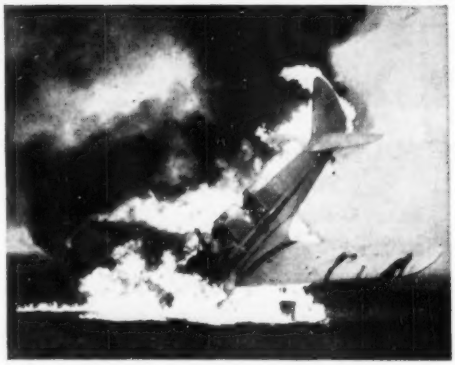

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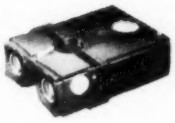

ST61

The REALIST Viewer is precisely engineered to provide for maximum exploitation of stereo depth, detail and color. It is a precision optical instrument using carefully designed achromatic lenses. Simple to operate and extremely durable.

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ST52

Fits into accessory clip on camera. Aluminum reflector gives even illumination over entire picture area and special coating retains its brightness indefinitely.

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ST21

Specially designed for projection *and* viewing; 3 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Sturdy plastic glass combination is resistant to breakage. Easy to assemble.

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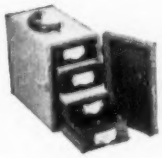
Provides a neat, easy means of carrying a viewer and slides. Particularly suited to needs of salesmen. Overall dimensions 6½ x 14¼ x 2⅞"

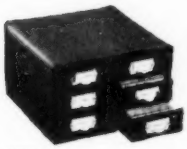
CARRYING CASE



ST20-1A

Three 48-slide capacity drawers for slides and one drawer for viewer. Sturdy plastic handle. Plastic impregnated fabric covering, two-tone brown tweed finish.

SLIDE FILE CABINET



ST20-2

Six 48-slide capacity drawers, interchangeable with ST20-1A carrying case. Carrying case and cabinet provide complete filing system for slides and viewers.

FILM IDENTIFIER

ST523

Foolproof insurance that your rolls of film will be returned to you. During loading, an exposure is made which puts your name and address on the film itself. Convenient size, all metal, sturdy construction.

SUNSHADES AND FILTER HOLDERS

ST54

Designed to give maximum protection from reflected light. Does not interfere with viewfinder or reading of diaphragm openings. Accommodates all Series V filters.

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ST91AS

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The Camera That "Sees" — In 3 Dimensions — The Same As You

an ideal spot. The eclipse had already begun. While loosening a guy rope attached to the stand, I suddenly got a sinking feeling. A frantic search of the car's interior followed. Sure enough, the 5x7 film holder—loaded and ready was back home in the darkroom.—*D. A. Stelzig.*

Filmless Photo

When a friend proposed taking a trip to our state capital, I asked him to take my camera along to get a shot of the state house for me. In all good faith, my emissary snapped the capital building, only to discover that, although I had thoughtfully furnished the camera, I had overlooked the small but mighty matter of film.—*Helen Kane Doucette.*

Heat Melts Nudes

A friend, knowing that I had taken up photography enthusiastically as a hobby, asked me to develop and print a roll of film. It contained, he explained, some nice art nude poses.

That night, though tired after a hard day's work, I developed the film in my kitchen darkroom. After the film was fixed, I turned on the lights, emptied the hypo, and turned on the wash water. After a few seconds, as I watched the cloud of steam rise from the sink, it dawned on me that I had turned on the hot water by mistake. I switched to the cold water instantly, but it was too late and I painfully watched the gelatin slide off the film base.—*Dan R. Morgan.*

Well Developed Hangers

I was competing in a photographic contest incident to the choosing of NPPA's annual beauty queen, and snapped several of the luscious beauties on what I was sure would be the winning film.

Back in the darkroom I took the films from their holder and put them in the hangers, which were placed successively in the hanger rack. Then I switched them to the developer and started the timer. Near the end of the scheduled period I took a look at the end hanger but there was no film in it, and I assumed it had slipped its moorings and was in the bottom of the tank.

Later, the alarm sounded and processing was completed, but at the end of fixing, when I turned on the white light, not one hanger contained a film. I looked over to the hanger rack, and there were all my films still in their hangers, soaking up that beautiful white light. I'd lost my bearings in the dark and had tanked hangers from the wrong end of the row.—*A. Leroy Teter, Jr.*

●●●

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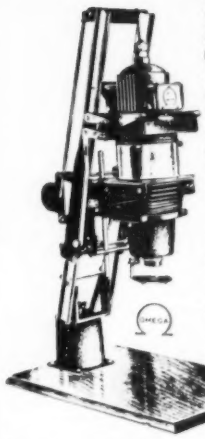

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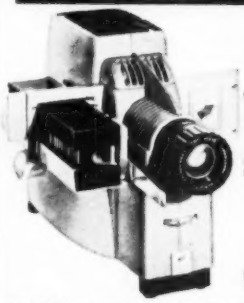

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3¼ x 4¼	f4.7 Schneider Xenar 5"	313.00	268.00
	f4.7 Ektar 5"	323.00	278.00
	f4.7 Optar 5¼"	333.00	288.00
	f4.5 Zeiss Tessar 5¼"	339.00	294.00
4 x 5	f4.7 Schneider Xenar 5"	318.00	273.00
	f4.7 Ektar 5"	328.00	283.00
	f4.7 Optar 5¼"	338.00	293.00
	f4.5 Zeiss Tessar 5¼"	344.00	299.00
	f4.5 Zeiss Tessar 6"	349.00	304.00
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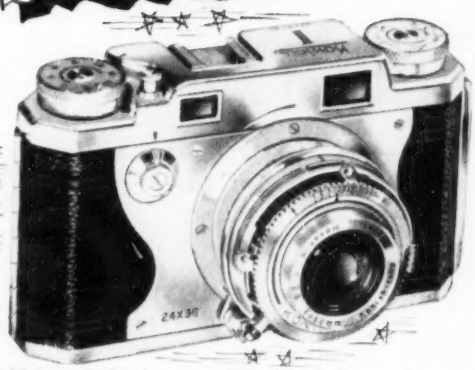

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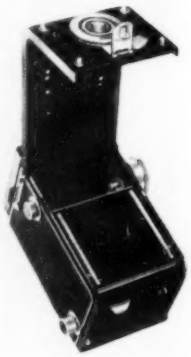
tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Front of new Rolleicord IV features an M-X flashing switch.

Rolleicord IV. The Franke & Heidicke people, whose astute merchandising of the Rolleiflex and Rolleicord camera put twin-lens reflex photography on the map in the late 1930's, have incorporated a number of features in their new Rolleicord (model IV) which go a long way toward redefining the purposes served by their two cameras. Several new features of the Rolleicord IV are identical to those of the Rolleiflex 2.8C (T&T, May 1953). Among them are: the grooved tripod base for easy attachment and removal of the camera with F&H's new tripod adapter; full (M-X) flash synchronization at all shutter speeds; the baffled interior to avoid flare with ultra high-speed films (some of the earliest Rolleis had flocked interiors for the same purpose which were notorious dust-catchers), and the adjustable film-pressure plate permitting either 120 rolls or 35-mm film, (the latter with the Rolleikin adapter) to be used with equal facility.



Camera also has baffled black interior like new Rolleiflex.

A major improvement in basic Rolleicord design is the inter-locking of the camera's semi-automatic film-transport mechanism with the shutter operation. After the first frame of the film has been brought into position by turning the winding knob until "1" shows in the exposure-counter window, the transport system works automatically. The shutter can't be cocked for each succeeding exposure until the film has been advanced, and the film can't be advanced until the shutter has been released. However, when a flashbulb misses or a multiple exposure is intended, the shutter can be cocked for another exposure after the special release knob on the face of the camera has been depressed. Like the most recent Rolleicord III cameras delivered in this country, the model IV has an eye-level sports finder in its hood. There is also a new clamp device to hold either a Rolleikin 35-mm masking frame in place or the new Rolleigrid—a plastic field lens with a clear center which is dropped, grooved face down, on top of the groundglass screen to increase corner-to-corner illumination of the screen image. (Priced at $4.95, the Rolleigrid is designed to fit all models of the Rolleicord and Rolleiflex.)

The fact that the price of the Rolleicord IV (with 75-mm Schneider Xenar *f*/3.5 lens) remains the same as that of the Rolleicord III which it replaces—$149.50—is as significant as the various improvements in the new model, inasmuch as it clarifies the manufacturer's purpose in marketing these two similar, yet different cameras, the Rolleiflex and Rolleicord. The Rolleiflex, which costs upward of $100 more than the Rolleicord (depending upon the lens equipment of the former), is specifically designed for the busy professional worker. Though similar to the Rolleicord in appearance, structure, and many of its features, the Rolleiflex with its fully automatic film transport and shutter-cocking system represents the last word in fast effortless operation.

Norwood's "Color-Matic" Director. A new model of the Norwood Director (incident light) Exposure Meter has recently been introduced which permits color-exposure readings to be made directly from the needle scale—without any reference whatever to the meter's calculator dial. The direct-reading system is based on the use of daylight-type Kodachrome or Ansco Color film, exposed at $\frac{1}{30}$ second. When the special Color-Matic Control, a perforated metal tab supplied with the new meter, is slipped into the meter slot under the white "photosphere" and the latter is pointed at the camera position, the meter needle indicates the lens opening (*f*/ number) that will give the proper exposure for average subjects. When color exposures at other shutter speeds or with other color films are to be

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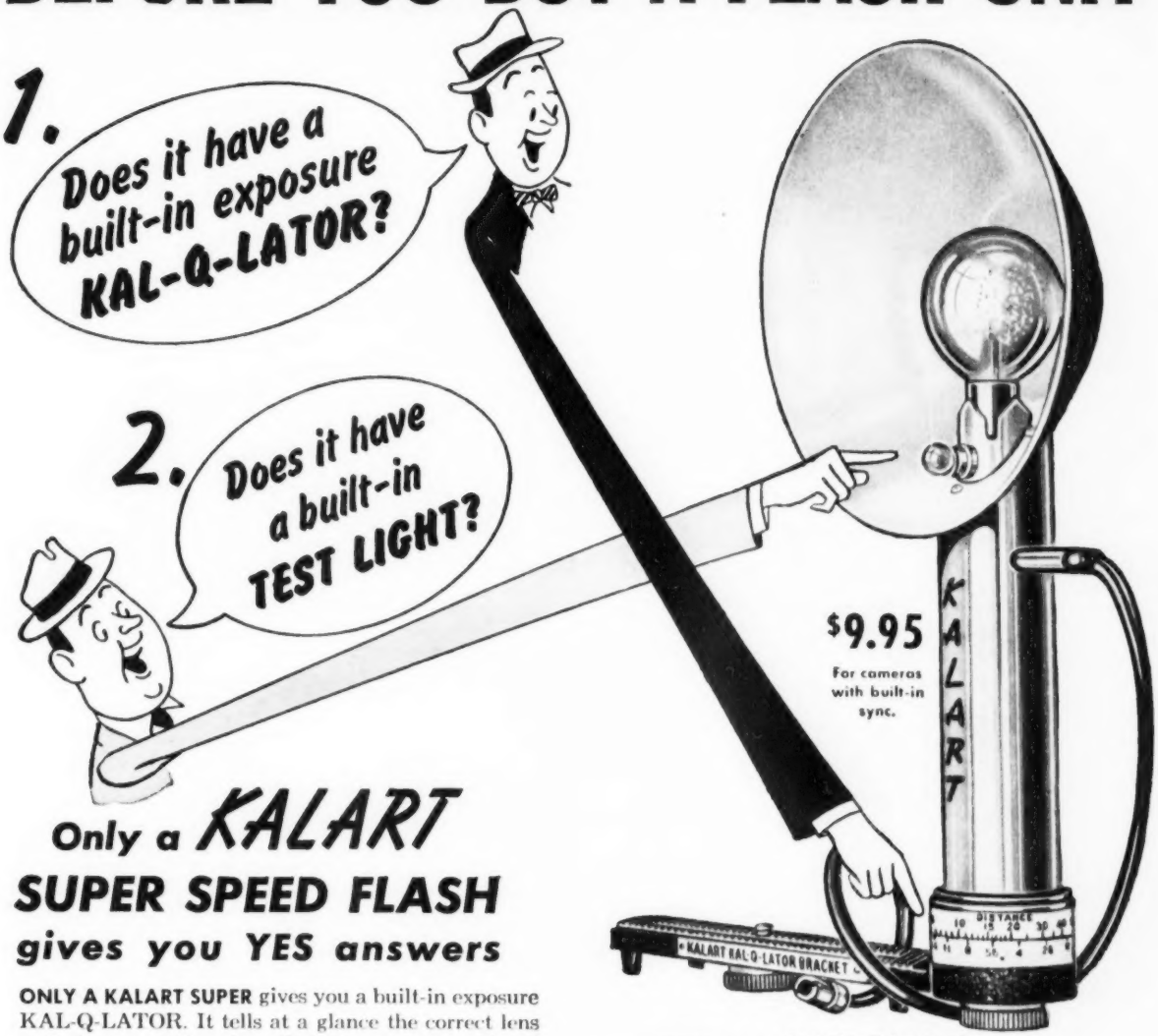

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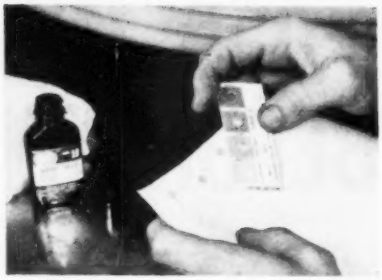
made, the calculator dial of the meter is used in the ordinary way as in the past. The needle scale, obviously, had to be altered to read directly in *f/* numbers as well as light units. A follow-up call to Director Products Corporation disclosed the fact that the Norwood will shortly be made direct-reading with color film at other shutter speeds and also for various black-and-white film and shutter-speed combinations favored by beginners. It is only necessary to add extra inexpensive insert tabs with different perforation patterns to broaden the meter's scope. This development represents a significant step in the simplification of exposure calculation with professional exposure meters. As soon as the beginner no longer needs the crutch of a direct-reading meter, he can make use of the extreme versatility of his exposure calculating instrument. The new Norwood Director, including Photosphere, Photogrid, Photodisk and color control is priced at $32.95.

Phenidone Now Available. The first domestic distributor to announce the availability in this country of Ilford's new developing agent Phenidone (T&T, July 1953) is the Clayton Chemical and Packaging Company, 18 E. Kinzie Street, Chicago, Illinois. In addition to being far more active than metol, which it replaces in M-Q type developing formulas, Phenidone is practically non-toxic. Additionally Phenidone does not oxidize very rapidly in air thereby extending the tank life of solutions in which it is incorporated. Its ultimate oxidation product is colorless so that fingers and clothes are not subjected to developer staining from this source. A sheet-film and paper developer incorporating Phenidone has been available in this country since a short time after Dr. Kendall's initial announcement of the new developing agent —Ilford PFP which is distributed by Alco Photo Supply, New York, exclusive agents for Ilford Ltd. in the U. S.

Print, Film Washing Test. A handy 2-minute test for residual hypo and other fixing solution components remaining in processed prints and films is the latest photographic accessory to emerge from the Louisville, Ky., laboratories of Brown-Forman industries. BFI is the "eager-beaver" division of Brown-Forman Distillers Corp. (of Old Forester bourbon whisky fame) which shook the photographic chemical field out of the doldrums last year by introducing their BFi #30 and #33 Hypo Neutralizer and BFi #20 Print Flattening solutions. The new Spot Test kit has been tagged BFi #10. It includes a quantity of indicator solution in a dropper-cap bottle and a color-test chart consisting of four green patches with a round hole punched in the center of each, varying in color from a pale yellow-green to a darkish blue-green. In use, a drop of the indicator solution is applied to the white margin of the print to be tested (or to a piece of blank test printing paper processed with the prints in question; or, to the clear marginal area of a piece of processed film to be tested) —after the excess wash water has been wiped or blotted from the area. The indicator is allowed to remain on the test spot for 2 minutes; then the excess liquid is removed and the color of the spot in the photographic emulsion is compared to the color test chart (through the holes in the patches) until the closest match is found. The closer the color of the test spot to yellow-green, the smaller the amount of residual fixing compounds remaining in the emulsion. The matching is done in daylight or under fluorescents within 30 minutes after the solution has been applied. The patches are labelled thusly:



Matching test spots with color chart.

STANDARD PATCH	RATING (Qual.)	RATING (Quant.)*	re: TONING
#1 (yellow-green)	Excellent	.005 mg	Excellent
#2 (light green)	Good	.02-.03 mg	Safe
#3 (med. green)	Fair	.1-.15 mg	Not suitable
#4 (bluish-green)	Poor	.2-.3	.....

* This is the approximate residual fixer in milligrams/square inch of emulsion surface. .005 is the ASA standard for archival safe-storage (50 years and over) of micro-film; .02 is the standard for 25 year safe-storage, whereas .1-.15 is the generally accepted range for commercial use, and .2-.3 is bound to show discoloration and fading with age.

In addition to testing the progress of print and film washing, BFi #10 may be used on dried prints or on old prints to determine whether further treatment (washing and/or hypo elimination) is warranted. For users of BFi #30 and #33 hypo eliminators, the spot test is also a check on the exhaustion of the hypo-elimination solution—all other conditions remaining constant. The indicator solution makes a valid test for residual hypo as well as residual ammonium thiosulfate. It is sensitive to the thiosulfate part of the fixing bath molecule and to tetrathionate complexes resulting from the reaction between the silver halides in the emulsion and the fixing bath components. However, it does not respond to organic matter and other impurities in the wash water or to chrome and aluminum compounds imparted to photographic emulsions by hardening solutions.

The BFi #10 Spot Test was obviously an outgrowth of the development of the company's two hypo eliminators. The latter has led to a broadening of our knowledge of the chemistry of fixation and of the characteristics of ammonium thiosulfate "high-speed" fixing baths, of which relatively little has been known until now. The technical information sheet on the new product prepared by Henry L. Scott, vice president and chief research chemist of Brown-Forman Industries makes fascinating reading. Here's hoping that we can look forward to a full paper on his development work in this field before too long.

(*Continued on page* 86)

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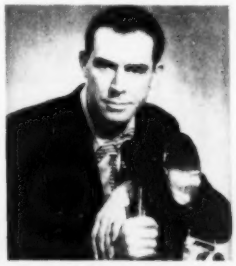

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*Switar	25mm (1")	F:1.5 to F:22	Bolex only	5 oz.	122.00 Inc. FET
*Pizar	26mm (1")	F:1.9 to F:22	"C"	5 oz.	94.25 Inc. FET
*Yvar	75mm (3")	F:2.8 to F:22	"C"	5¼ oz.	94.50 No Tax
*Yvar	100mm (4")	F:3.3 to F:22	"C"	6 oz.	106.00 No Tax
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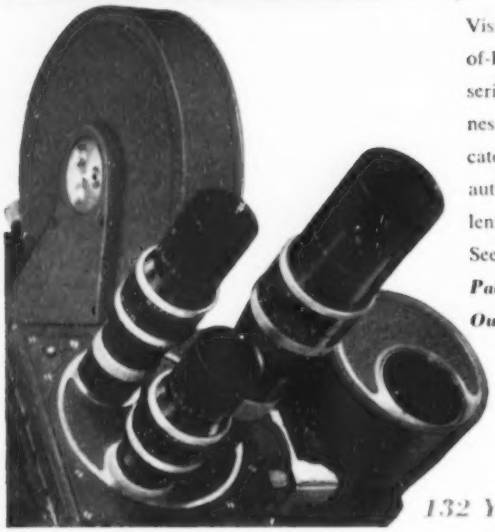
*Only Kern Lenses have *Visifocus*



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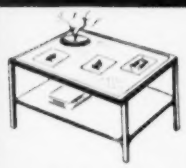

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candid shots by the Editors

Just before the judges took over

Photograph by Arthur A. Goldsmith, Jr

Contest Editor Margaret Church and three of her assistants check in a typical day's mail.

91,000 Pictures from 32,000 of You!

Those are the approximate statistics on entries in this year's bigger-than-ever International Picture Contest. It means there was an increase of 17,000-odd pictures over last year's competition. Judging has been completed, and the top winners in color and black-and-white will be reproduced in the December issue. Because the selection is bound to be controversial (as it should be in such a big, wide-open contest) we're also planning to print a selection of pictures that didn't win prizes, for contrast and comparison. Note that the average submission consisted of fewer than three pictures; many entrants sent only a single picture. This seems to show that most photographers have supreme confidence in just one or two of their pictures. The suspense will be ended by this time next month, and the prize bonds clutched in the hands of the winners. Our congratulations in advance to them. And to the rest of you who sent pictures, the time-honored phrase associated with a certain baseball team: "Wait'll next year!" Meanwhile, watch for those winners next month, and read the judges' individual observations on the top prize-winners.

Monument to a photographic pioneer of 131 years ago was encountered on European vacation by our friend and contributor Robert Hertzberg. At Chalons-sur-Saône, France, stands this memorial to Joseph Nicéphore Niépce, who made the first photograph on glass in the camera. Inscription says unqualifiedly: "In this village Nicéphore Niépce invented photography in 1822."

Extra! Man Shoots Wife!

Bernard Davis, who is responsible for the amusing spread of pictures on pages 46-47, appended a note to the technical data he sent us with them: "The trick, to be sure, is to have a wife like Nancy! Incidentally, she's not a professional model, despite the expert clowning. She's one of the best personnel women I know and was formerly personnel director of the Institute of International Education." Bernard himself is a shrewd judge of personnel; by profession he's a consultant in management, labor, and community relations. He's a serious amateur in photography, and his work has appeared in our pages before.

Darkroom Engineer

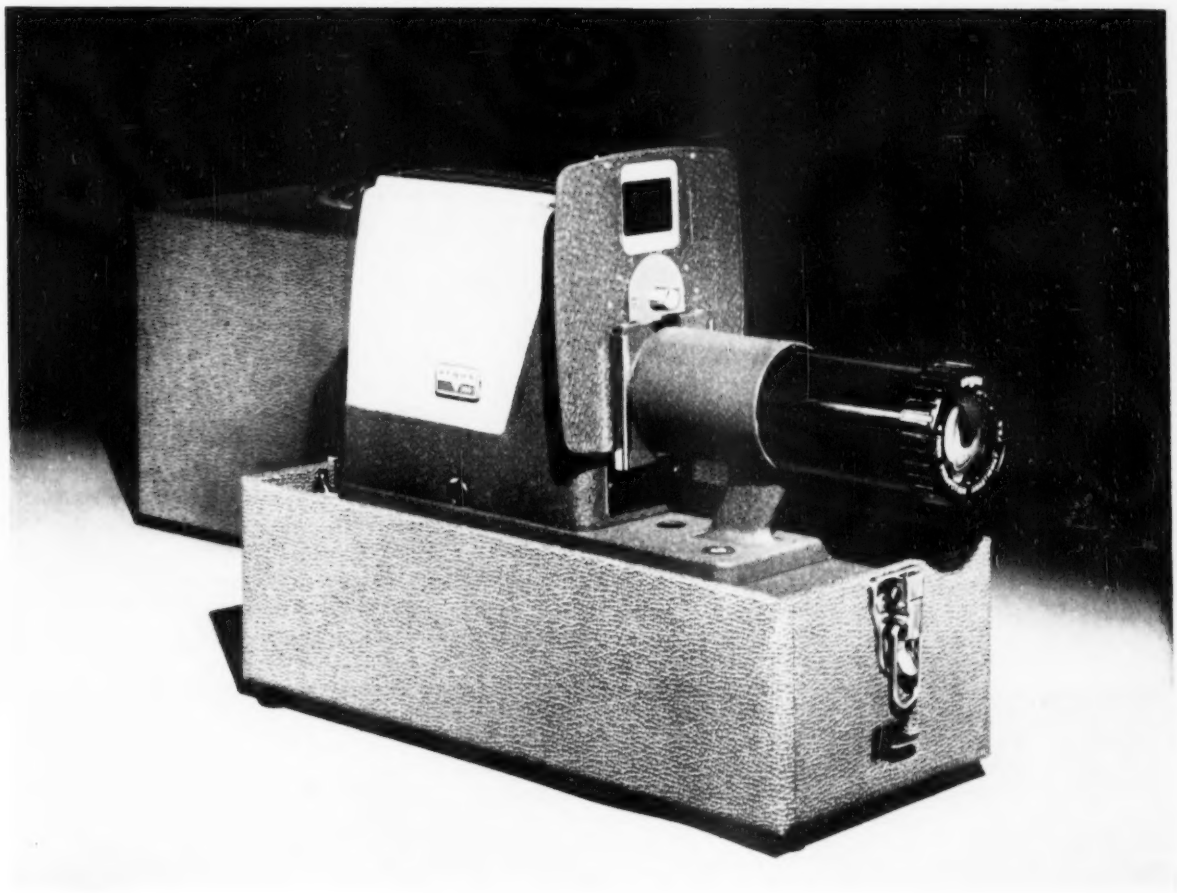
Phin Zolot's by-line on page 65 calls him a "darkroom and studio designer." It may come as a surprise that there is such a specialized profession as this. Actually, Zolot doesn't depend entirely on photographers' workshops for his livelihood; he's a building construction engineer—a sort of middleman between the architect and the builder. But whenever he hears there's a darkroom to be built, he's on the spot. Phin has been an amateur photographer for years; he can remember using a kerosene safelight and making prints by gaslight, and he has been connected with the active Manhattan Camera Club for about 17 years. He began combining vocation with avocation by helping several Manhattan members plan their darkrooms. This led to bigger things; he has since built professional darkrooms and studios for such photographers as Victor Keppler, Margaret Bourke-White, Leo Aarons, Mark Shaw, and Hal Reiff, as well as for the New York *World-Telegram and Sun* and the rehabilitation program of Halloran General Hospital. Each job presents its own problems, which Zolot takes pride and pleasure in solving with a photographic insight that few construction engineers have.

Photograph by Shari Lowinds

Phin Zolot: darkroom designer.

Old Favorite in New Format

One of the most popular features of *Camera* magazine, now incorporated into PHOTOGRAPHY, was the *Camerette*, a regular full-dress treatment of some important phase of photography. In our December issue we continue this feature with a 10-page roundup on press-type cameras and how to use them.—▶



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argus *Precision-made projectors and cameras*

PICTURES BY A WINDOW

ONE OF THE NICEST THINGS about natural light is that it's free. Another attraction is the way it flatters faces and figures, and adds a touch of authenticity to your photographs. You don't need costly equipment or an elaborate studio to reap the benefits of natural light in indoor shots; any room with a window will provide a variety of pleasant effects, and any camera (if it has either a time or a bulb setting) will be able to capture the image for you.

On these four pages, Andre de Dienes shows some glamorous uses of window light alone and in combination with reflectors, fill-in spotlights, and room lamps. Although lucky Mr. de Dienes used lovely girls for his models, you can apply the same lighting methods to almost any other type of subject matter—portraits, still-lifes, figure studies, animal shots, or children.

Soft light of hazy day flatters faces and figures. De Dienes used a twin-lens reflex placed on a tripod for all these shots.

Window itself need not appear in picture. Exposures, on medium-speed panchromatic film, ranged from one to five seconds at *f*/11.

Glamour photographer **Andre de Dienes** shows you how to turn an ordinary room into a daylight studio

White sheet is a convenient and easy-to-use reflector for portraits by window light, as shown in this setup shot. Drape the sheet over a chair, table, or other support and position it just out of camera's field of view on the shadow side of the subject. The distance and angle of sheet should be adjusted so that shadows on subject are softened without being destroyed altogether.

The simplest possible setup is to use light from one window only without fill-in illumination. Diffuse light on a hazy or overcast day or sunlight filtered through a curtain usually is more flattering than strong, direct sunlight. With direct sunlight a reflector or other source of fill-in illumination should be used to brighten up the shadow areas.

You may want to pose your subject close to the

High contrast of direct sunlight (from window at top of stairs) is reduced by foil reflector. Exposure: one second at *f*/11

Shooting into the light on an overcast day, de Dienes placed a reflector at camera's left to illuminate shadow side of girl.

CLOSE-UPS BY WINDOW LIGHT

Illumination from a window at left was the only lighting used for this portrait. When light is soft, reflector may not be needed.

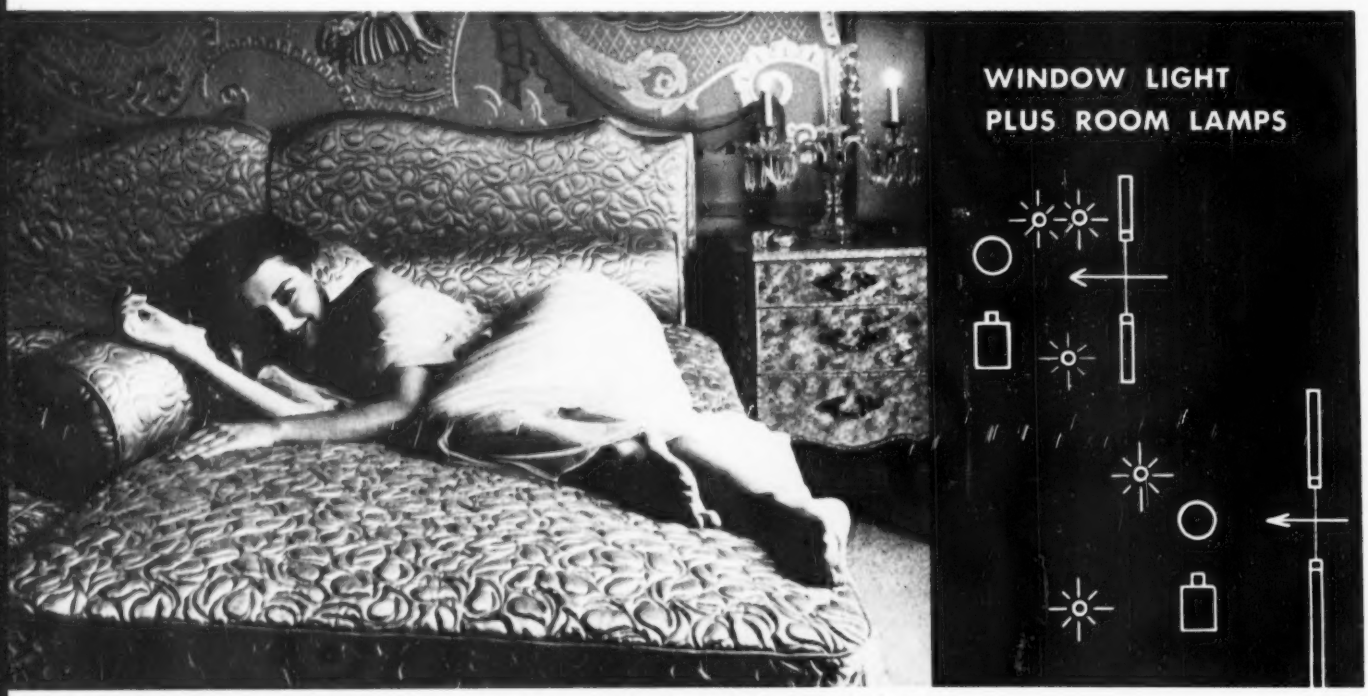
Elizabeth Taylor was recorded by de Dienes in a movie-studio gallery. He used a small spot at left to balance daylight from door.

Reflector retains shadow detail on model's face, which is turned away from main source of light. Exposure was one second at *f*/11.

window and include both in the picture, as de Dienes did in the photograph reproduced at bottom left, on page 34. Or you may prefer to move the subject farther back from the window and not show the light source in the picture.

In any case a tripod and cable release are recommended so that you can make a time exposure without jarring the camera. In the photographs shown here, de Dienes used a twin-lens reflex camera and exposed medium-speed panchromatic film for between one and five seconds at *f*/11, approximately the lens speed of most simple cameras.

If you (*Continued on page* 120)



Lighted room lamps add realism to window pictures, but this touch is practical only if the overall illumination is not too bright. Exposure here was three seconds at *f*/11.

Soft-working developer will help overcome the high contrast often found in window portraits. In these shots, de Dienes turned on all room lamps to provide fill-in lighting.

snap your HALLOWEEN

SURPRISE THOSE 'BEGGARS' THIS YEAR

The Author waits for his first "victim."

By BURT OWEN
Photographs by the Author

ON THE LAST NIGHT in October, you'll be prepared with cookies and candies for the invasion of small masked marauders shouting "tricks or treats!" For a change this time, why not be prepared with your camera too? I tried it last year, and got an original and interesting set of pictures; you see some of them on these pages. The kids got a big kick out of it too—as you can tell from their expressions.

On Halloween I came home from work early and set up my camera on a tripod

These are eight of the doorway candid shots Burt Owen made of neighborhood kids who descended on his home for "tricks or treats" on

GUESTS

WITH CANDIDS INSTEAD OF CANDY

just a few feet inside the door, and attached a flashgun. When I had prefocused on the door, I was ready for the evening-long ordeal of doorbell-ringing —and ready for a little fun of my own. My wife and daughter helped by opening the door; this had to be done very fast each time to allow "clear shooting" at just the right instant.

I found it best to wait a second or two —but no more—to allow the kids' expressions to reach a peak. A longer delay would mean loss of spontaneity and a tendency to "mug" for the camera. In almost every case, the ragamuffins showed the kind of amazement that came from being surprised when they thought they were doing all the surprising.

I used a Rolleiflex, Plus-X film, Press 40 flashbulbs, and exposure of 1/100 second at *f*/16. This was a full stop over that indicated by the guide number of 130, because the children's clothing (and even some of their faces) were quite dark. You'll be able to get the same kind of results with any simple camera that has a flash attachment.—■

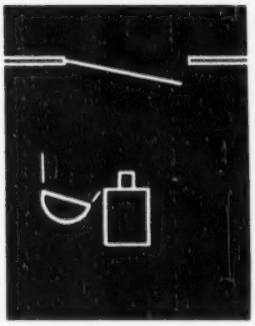


Diagram shows position of camera and flash near door.

Halloween. By the time he had shot two rolls, word spread among the small fry and he got more mugging "models" than he could use.

Reflector performance played a major part in the engineering of Sylvania's Bantam 8, first of a series of new 'sub-midget' lamps

By R. B. MARTENSON
Field Engineer, Sylvania Electric Products, Inc.

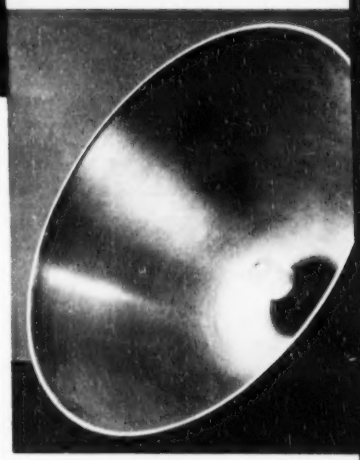
BIRTH

BACK IN 1939-1940 the only people using flashbulbs were professional photographers and a few intrepid and enterprising amateurs. The professional demanded the maximum amount of light in the most compact package available, and we provided him with the Press 25 midget lamp which enabled him to stop down his lens for desired depth of field.

Then something happened! Amateurs started playing around with flash, and the demand for cameras (even the less expensive box types) which would enable amateurs to take pictures indoors flooded the camera market.

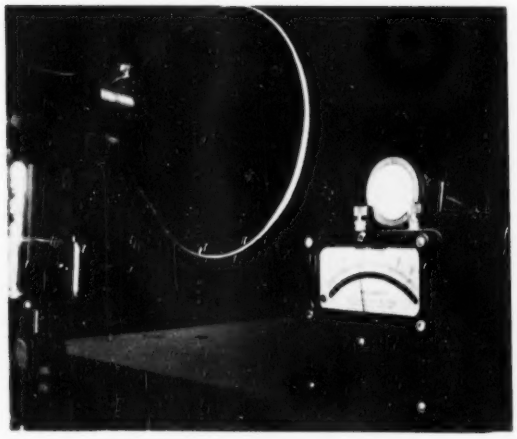
Today, surveys reveal that practically all of the box cameras being manufactured come with

Single Bantam 8 flash bounced off ceiling and nearby mirror creates two-lamp lighting effect—Graflex "22" at *f*/11.



Tiny Bantam 8 bulb mounted at focal point of 12-inch parabolic reflector (right) provided ideal solution to TV set-lighting problem by "spotting" a hot, narrow light beam in center of set from long range, avoiding desensitization of the TV camera tube.

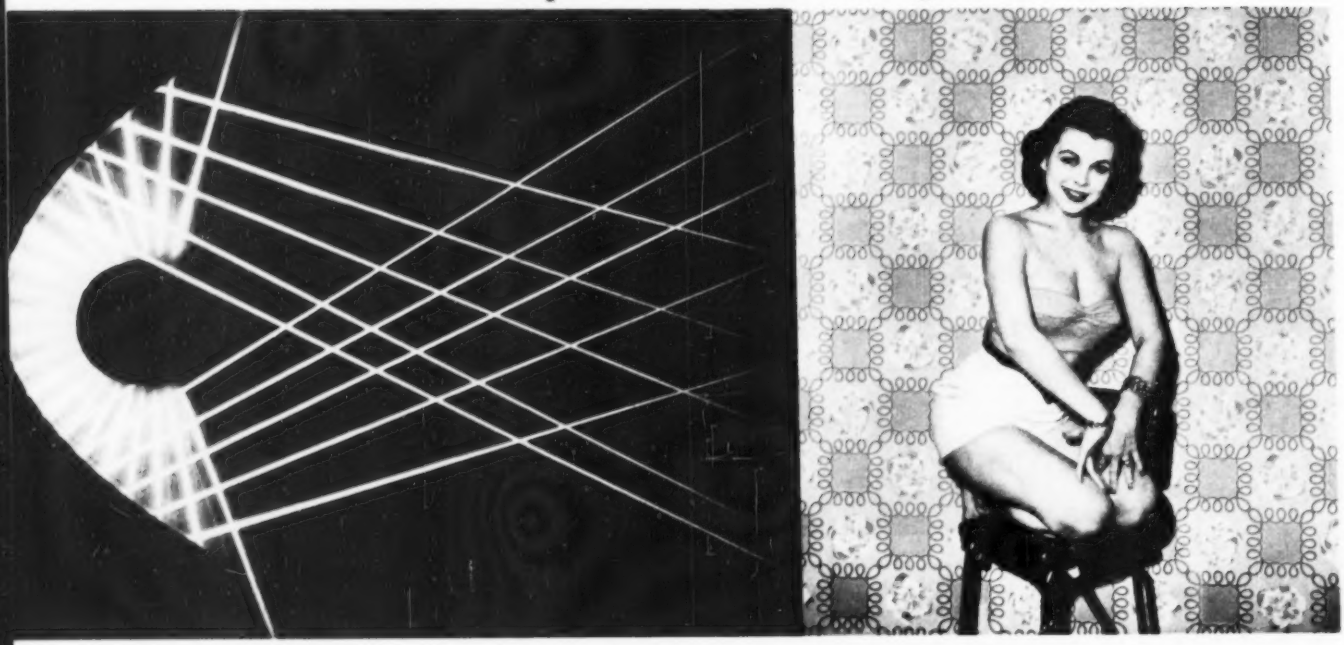
# of a FLASHBULB



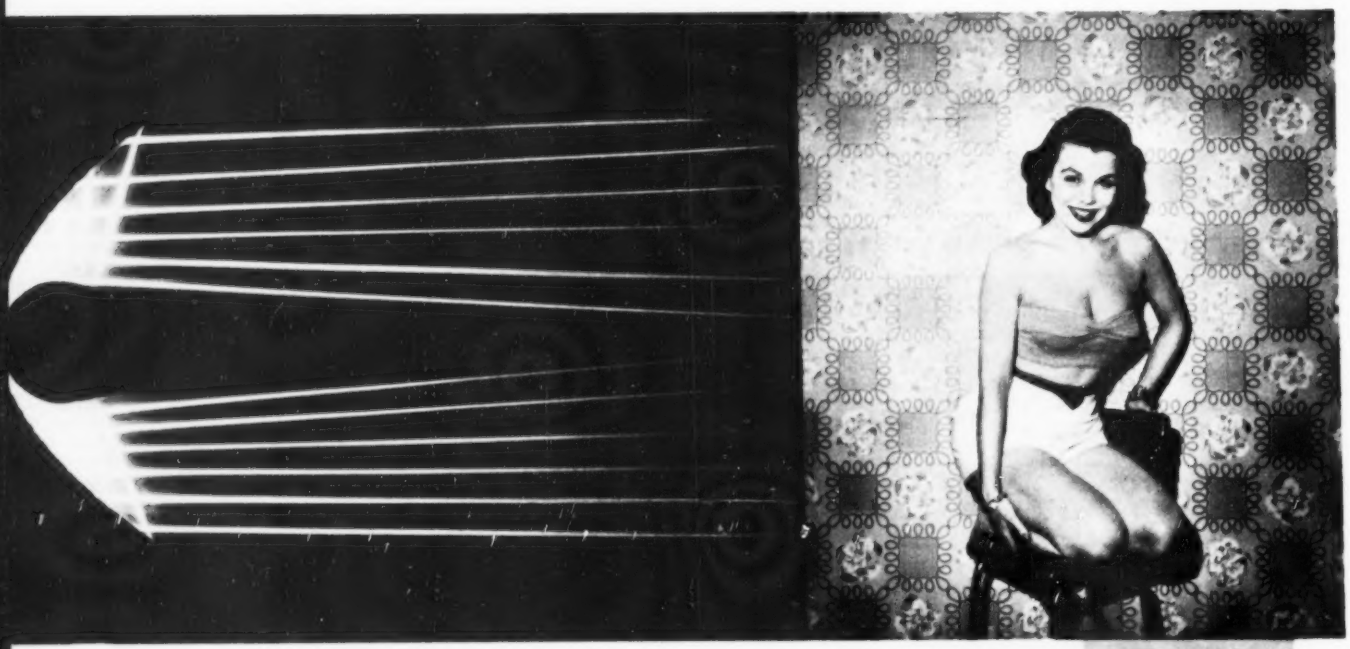
Setup used by Sylvania engineers to measure "coverage" of flashbulb-reflector combinations as detailed in text.

Bantam 8 (bottom) is slimmer, has about ⅓ light output of Press 25 midget lamp.

How flashbulb performs in a focusing reflector

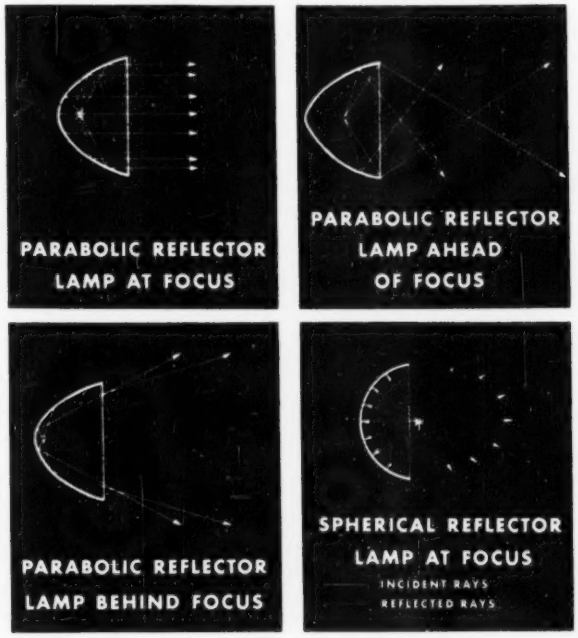


"Normal" position of focusing flash reflector (between narrowest and broadest beam settings) spreads light over 45-degree field with only 50 percent illumination drop-off from center to corners, producing evenly-lit results with normal camera lenses.



"Spot" position of adjustable reflector, with center of lamp at focal point of reflector, produces a strong, narrow beam of parallel light rays, causing a hot-spot when used "flat" beside the camera. Typical focusing flash reflector is shown at right.

How light rays behave



Flat flash shot was made with single Bantam 8 flashbulb in spherical reflector (right) which distributes illumination evenly throughout entire picture area, as diagrammed at left.

built-in flash contacts and inexpensive flash guns. However, the amateur has had trouble with flash; principally in the way of overexposure. Gradually, we at Sylvania grew more and more conscious of the demand for a bulb which would provide the amateur with just the right amount of light for the single lens opening and fixed shutter speed of the simple camera. Photofinishers wrote and told us of the expensive delays which overexposures caused; amateur photographers asked us what was wrong with their techniques. Typical of these complaints were letters objecting to burned-out faces whenever flash was used.

We began to work out a formula for the perfect amateur bulb.

Basing our calculations on what we had learned about amateur practice from surveys conducted in the field, we concluded that the average amateur took pictures from a distance of seven feet at a fixed lens aperture of $f/11$ and a fixed shutter speed of 1/40th of a second. Our problem then was to develop a bulb which would operate under those conditions with popular medium-speed roll films.

The 7,000 lumen-second Bantam 8 bulb was the result! Although this flash lamp was designed for amateur use, our research revealed that, when used in the (*Continued on page* **117**)

Action, a visible ball and good facial expression make a fine football picture. The photographer pre-focused at 25-feet, and let the play come into the area around this point.

CAMERA ON

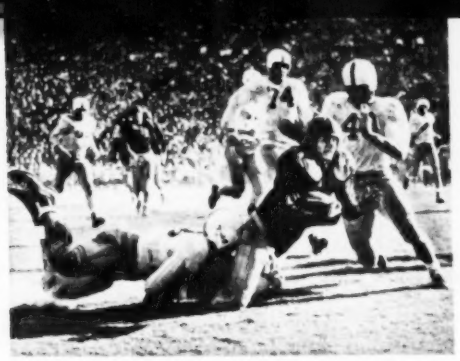
For exciting football shots, good timing and knowledge of the game are musts. Here's coaching from an expert

by DOUG KILGOUR

Photographer for the University of Southern California

FOOTBALL with its blocks, tackles, fumbles, jump passes and goal line dives is action-packed. From the opening kickoff you have a chance to capture dynamic motion with your sideline camera if you know the basic elements of football and photography, and have a sense of timing.

Although major universities and colleges allow only accredited press photographers along the sidelines, most high schools and small colleges will provide passes, especially if you promise prints for publicity or use in student publications. Once you have authorization, check the field rules governing photographers' activities so that you will not interfere with the game in any way. (See box appearing later in the text for

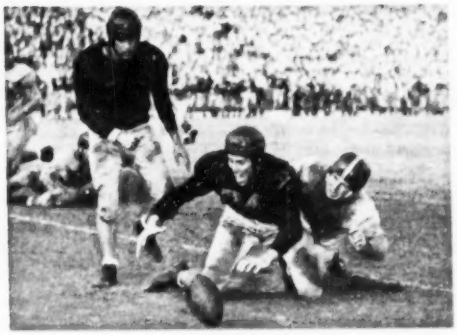


← **Shooting** at the peak of action is the goal of photographers. Experience develops such timing.

→ **Overdevelopment** allowed photographer to shoot at 1/400 second and *f*/8 stop in rainstorm.

← **Anticipation** of action is key factor. Here photographer sensed pass play and was set.

→ **After** pre-focusing on goal line the photographer waited for a back to break through and score.



← **Loose** ball provides good deal of action. Alertness and luck combine for good photographs.

→ **Portable** electronic flash and focal-plane bulbs provide action-freezing light at night.

THE SIDELINES

general rules listed by most football stadiums.)

The kind of pictures you get from the sidelines will depend on (1) the camera you use, (2) focal length of your lens, (3) the aperture and shutter speed lighting conditions call for, (4) your position on the field, (5) your reflexes, and (6) experience.

The most popular cameras among veteran sports photographers for shooting football are those with focal plane shutters, mainly the Speed Graphic and the Graflex. However this does not mean that excellent football pictures cannot be produced with smaller or simpler cameras. Press photographers prefer the Speed Graphic because it offers great versatility. It uses large film that may be (*Continued on page* **102**)

For best results in photographing football action with a movie camera, get a tripod, add a long lens to your equipment and find a position high in the stands from where you can follow action over all the field. A hand-held camera along the sidelines will more than likely produce wavy motion as you pan with a play. It is not advisable to use a tripod on the sidelines; there is danger of having a play come right on top of you, and much time is lost in trying to set up equipment as the game moves up and down the field. Much footage can be saved by not photographing each huddle; start running your camera when a team comes out of a huddle and stop when the officials rule the ball dead with a whistle blast. A running score may be kept by photographing the scoreboard after scoring plays.

1. *Fresh from the plains of Minnesota,*
I became one of the starry-eyed quota

2. *Of girls who settled in New York's clamor.*
Me? I yearned for a life of glamour,

3. *Or possibly being a tycoon's girl Friday*
Who sets up appointments and keeps things tidy.

By BERNARD DAVIS Photographs by the Author

HOW TO SHOOT

6. *Or model imports with an air tres chic*
While photographers offer me millions a week.

7. *An artist's model I could not be*
One horrible peek was enough for me,

4. *If not that, then there might be some point*
In making like Coca in a night-life joint.

5. *I could be a siren with a deadpan took*
On the four-color cover of a South Seas book,

YOUR WIFE

SHOOTING your wife is not only legal, but it can be a good deal of fun. Speaking photographically, of course. Most amateurs shoot their wives by plopping them in a chair, or by propping them against a wall, and banging out a couple of single-bulb flash pictures. Occasionally, this is varied by shooting her with the Radio City gardens as a background. Or it might be Grant's Tomb. Give the little woman a break! With a little more time and a simple scenario, you can do a series like this. You'll both get a kick out of working this out together. I used a Rolleiflex, Plus-X film developed in Microdol; exposure was 1/5 sec. at *f*/16. Lighting was simple—two reflectorfloods, one for main light, the other for fill—to soften the shadows.

8. *You have to bulge in the funniest places*
And look what they do to women's faces!

9. *All I got was a husband*
who disappears
To the darkroom and leaves
me with oniony tears!

Diane Pattou

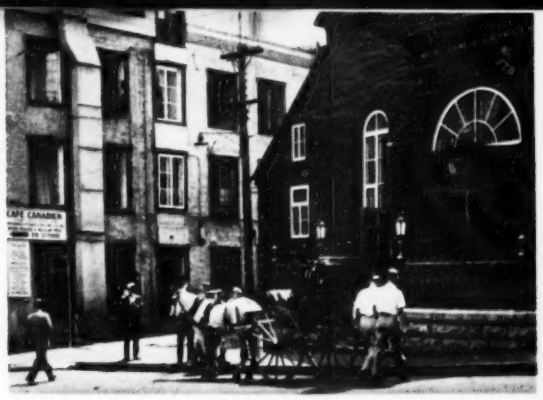
My secretary learns to crop

By BRUCE DOWNES

Editor, PHOTOGRAPHY

BEAUTIFUL secretaries are rarely very bright, so that I'm rather boastful of mine. Diane Pattou has been looking at pictures and listening to photographers and editors talk about pictures for a couple of years. And just as children seem to grow up suddenly, Diane all of a sudden became something of a photographer. She's learned by listening and looking, and it shouldn't have surprised me when I discovered that she knew a thing or two about composition. Having made snapshots with her Kodak Monitor on vacation this summer, she had just received her contact prints from the photofinisher's and had marked them with grease pencil to indicate how she wanted them cropped for enlargement, when I spied them. She had actually cropped the pictures well, improved them by removing unwanted details—made pictures out of

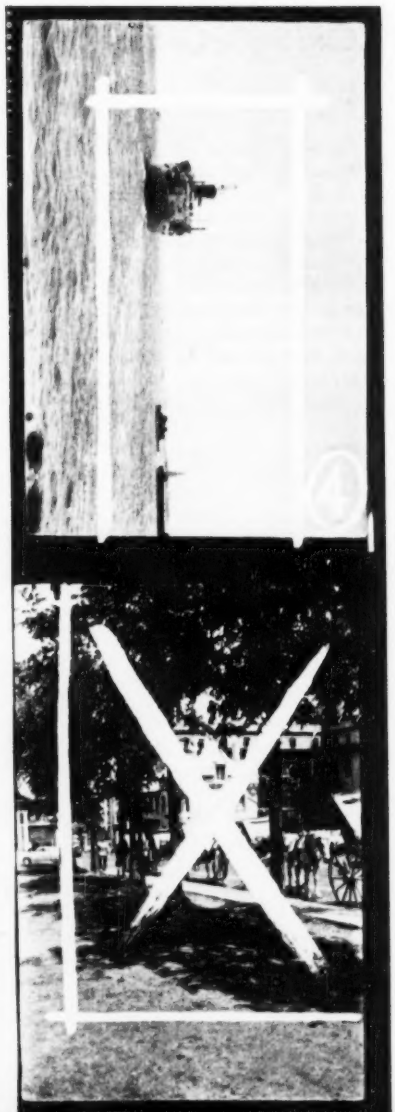
Here's how Diane Pattou marked one of her contact print sheets. Cropped versions are shown on opposite page.



1. Diane says there was too much foreground in original snap so she got rid of it by cropping.

run-of-the-mill snapshots. I've reproduced one of her contact sheets with her own crop marks below and to the right four of the cropped versions. As a reward for being so bright I asked her to crop this month's Pictures from Readers, the results of which you'll find on the following page.—

2. "My cropping of the little girl exploring mother's purse shouldn't need much explanation," says Diane. "She *is* the picture. All else was cropped out."



3. "Hard to explain why, but by lessening foreground and cropping out that stubborn cow (facing out of picture) I found the barn scene more serene."

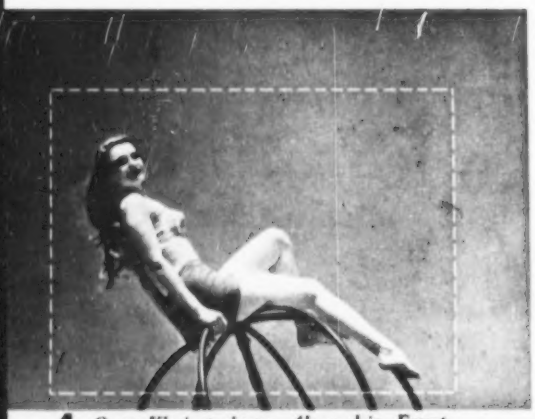
4. "Too much sky and water in this one, so I made it quite a bit narrower for better balance, and I think the whole picture is brought into much better focus."

To see how Diane cropped Pictures from Readers, turn the page.

1 *Jerry and Patricia Gropp, architect and advertising artist, Seattle, Wash.*

2 *Peter Fink, designer, New York City.*

3 *George F. Merritt, photographer, Jackson, Mich.*



4 *Omar Khairat, doctor, Alexandria, Egypt.*

5 *Rudy Miller, dining steward, San Francisco, Calif.*

HERE'S HOW THE EDITOR'S SECRETARY

Color slides, like most pictures, can be improved by cropping. All you have to do is mask off unwanted areas with opaque Scotch tape. Having done a good job on her own snapshots (see page 48), Diane Pattou was asked to crop this month's Pictures from Our Readers. Here are the results, cropped and uncropped, together with Diane's comments on each one. Do you think she improved on the originals or would you have cropped them differently?

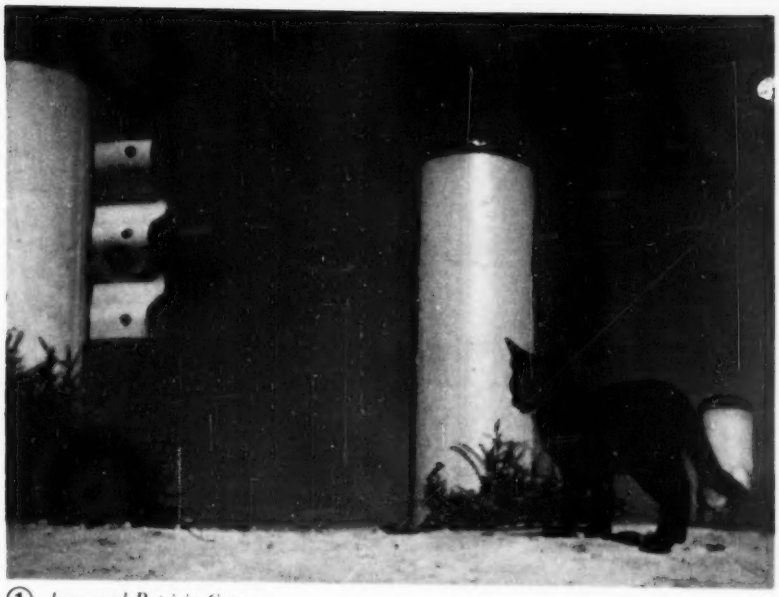
1 To me the main idea behind the kitten in the sand picture is the design. Japanese and Chinese design appeals strongly to me and I tend to go for that kind of quiet composition. By cropping the foreground and sides, the design seems to become more complete . . . and serene. Also I think eliminating part of the fence, at left, helps by holding the eye in the picture rather than leading it out. As my boss says, the simpler the design the better.

2 I felt strongly that the picture of the Frenchman with the sticks was a little top-heavy because of all those trees and buildings. It is such an interesting picture that I played around with it quite awhile before arriving at the present cropping. I realize that I changed the whole composition, and I only hope that Mr. Fink won't object too much. In studying the picture I kept wondering who owned the bag on the vacant other side of the bench.

3 Painting is one of my hobbies and mostly my composition has been instinctive. I just arrange things the way they seem right to me. But listening to photographers talk I pick up useful information now and then. One such is that a subject in the center of a picture is static. So I cropped the space around the polar bear and put him to one side leaving space for him to look into. Of course I probably would have done that same thing instinctively.

4 It seems natural to me to crop Dr. Khairat's balancing bathing beauty as close as possible. The feeling of space still exists and yet she does not appear as "up in the air" as she did before. When there's no background to interfere, I think it's better to get as close as possible to the subject—in this case the only point of interest. It may be that Dr. Khairat was unable to get any closer when he took the photograph: That's when cropping helps.

5 Though I've heard it's "against the rules," I really like the line of the Alphorn running right down the center of the picture because it's startling, and yet the horn blower still balances the picture. I think the important feeling of height and distance is actually intensified by this narrow cropping. Maybe you like seeing more of the valley to the left, but for me the whole picture is simplified and made stronger when cropped in this way.



① *Jerry and Patricia Gropp.*

⑤ *Rudy Miller.*

CROPPED THIS MONTH'S

PICTURES FROM OUR READERS

④ *Dr. Omar Khairat.*

② *Peter Fink.*

③ *George F. Merritt.*

WHAT TYPE COLOR FILM

Ever wonder whether to use Tungsten or Daylight type for pictures after dark? This chart will help you to decide.

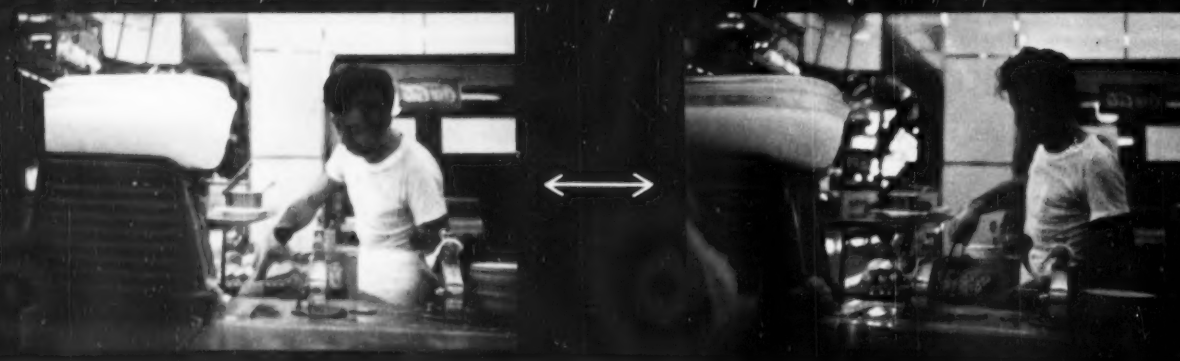
DAYLIGHT TYPE
or Tungsten conversion filter.

TUNGSTEN TYPE*

NIGHT SKY

DUSK

FLUORESCENT



FOR NIGHT PICTURES?

Photographs by Arthur Lavine

Lights of Times Square glow with warmth on daylight type film while Type A gives colder interpretation to scene. Neon lights tend to hold own colors in both films. Tungsten type with conversion filter may be used for effects similar to daylight film.

Film type is no problem in black-and-white photography. Any film will produce strong contrasts necessary for luminosity.

At dusk each film type gave similar interpretation to sky with only slight variations in "blueness." Here warmth of building lights and signs is less noticeable in daylight film because there are not so many lights as there are in shot of Times Square.

Fluorescent lights, being closer to daylight in color quality, produce fairly natural effect on daylight type film compared to excessive bluishness on tungsten type, as these two pictures show. Note orangy color of tungsten lights over man at hot dog grill.

HAVE you ever decided to shoot night pictures in color and then wondered whether to use daylight or tungsten type film? The books tell you what type film and filters to use for natural color rendition, but at night you're mostly interested in effects, in the glowing luminosity that makes night pictures breath-taking. So you try one type of film and then wonder what would have happened had you used the other. We wondered about this, too, and decided to see exactly what effects each film type would produce in three typical night-time situations. So we assigned Arthur Lavine, well-known magazine photographer, to load a camera each with Kodachrome daylight and Type A film, and shoot a typical city scene against a night sky, another at dusk, and a third by fluorescent light. The results are reproduced in the accompanying chart. As in most areas of photography, it turns out that there is no one *right* way. Each film type produces a different effect, the degree of difference depending on the nature of the light. In general, daylight type film (except with fluorescent light) produces a warm, orangy effect, tungsten (in this case Type A), colder tones. Conclusion? Choice of film type is a matter of individual preference. It depends on the effect you want. This chart should help you to decide. A simple way to try both for yourself is to load up with a tungsten type film which, with the recommended conversion filter, will also give you the same effect as daylight film.—▶

* *Tungsten type is here used to denote any color film balanced for use in artificial light such as Kodachrome Type A, Ektachrome Type B and Ansco Color, Tungsten.*

For ***Sanford Roth****, chain-store executive with a photographic obsession,*

Photograph by Beulah Roth

LIFE BEGAN AT 41

French poet Blaise Cendrars leans pensively against a Paris wall. Sanford Roth photographed him with a wide-angle lens on his Contax. On an overcast day he shot at 1/125 second, *f*/4.

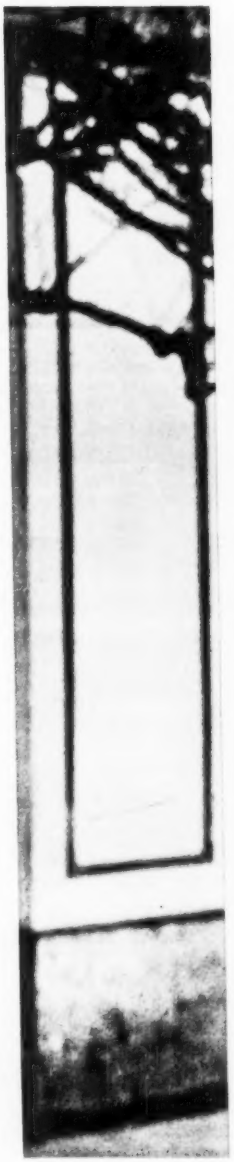
THE HISTORY OF PHOTOGRAPHY is bulging with wonders. It's exciting to read how a camera opened a new world to a man, or changed his whole life. It has happened thousands of times—and it happened once again just six years ago in California. In 1947, Sanford Roth was a top-flight executive for a big chain of clothing stores. Today, at 47, he's the hottest of the new crop of magazine photographers. Roth, who chucked a $30,000-a-year income "because I wasn't having any fun," began his new life after 40 by riding the new wave of 35-mm available-light photography just getting under way in those post-war years.

"Fun" meant something big to Roth—satisfaction, pleasure in his work, a feeling of accomplishment. His real interests were no longer in his business, but in the arts; most of his friends were writers, painters, poets, actors—not clothing salesmen. He had to do something about it, and he did. He turned to photography.

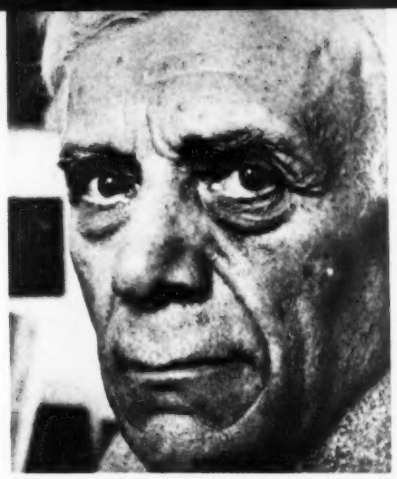
It takes courage for a man in his forties to toss away a solid career and a fat pay-check and launch a speculative venture. It takes more than courage to hit the top in a sink-or-swim enterprise like free-lance professional photography today. It takes substantial talent, and Roth has it.

You see some of his pictures on these four pages—the faces of three painters, a poet, a sculptor, an actress—the kind of subject matter Roth likes best. The elusive thing they all have in common is a product of his profound human sympathy, his unfailing eye, and a perfection of technique that comes from an incredibly simple approach to photographic materials.

This question of technique is vital, and offers a lesson to the



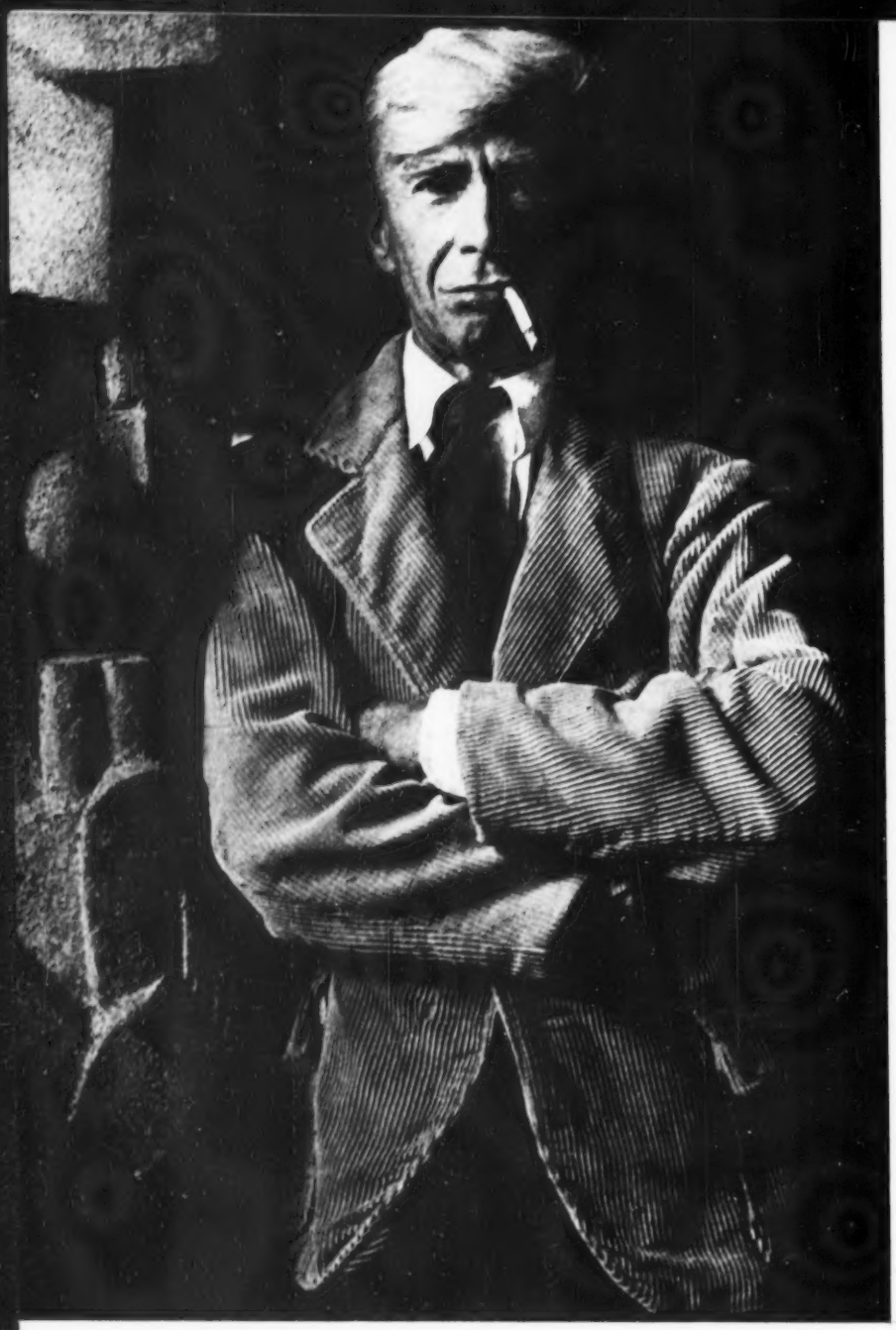
By H. M. KINZER



Georges Braque stares directly into Roth's camera in this close-up made with 85-mm lens.

Maurice Utrillo shows age and fatigue in portrait made in his garden by late afternoon sunlight.

Maurice Vlaminck is one of the famous painters Roth has photographed. Roth has risen to the top in the tough, competitive field of magazine photography with his miniature-camera, available-light pictures of leading figures in art, music, literature, stage, and screen.



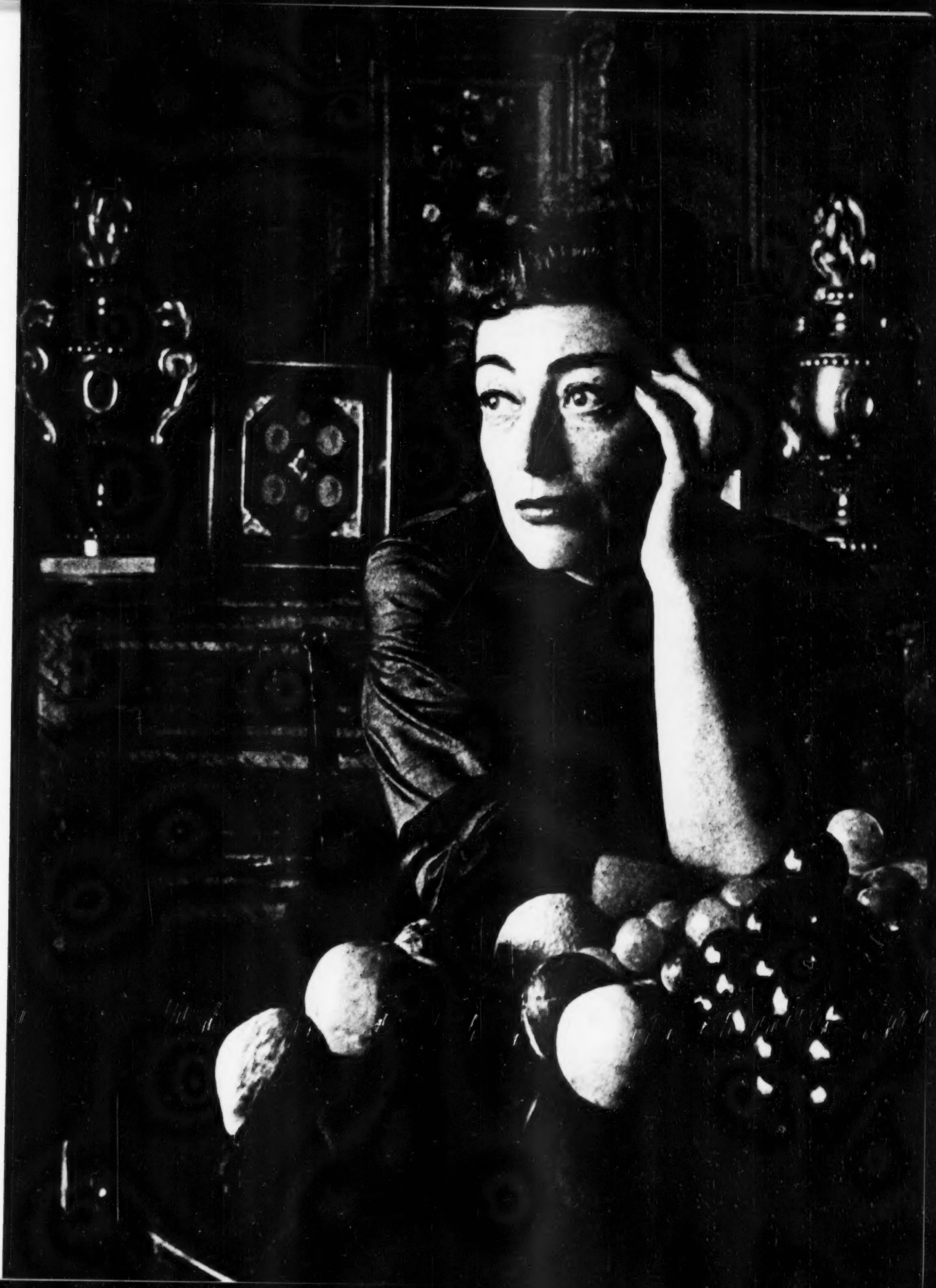
Joan Crawford relaxes on a bar stool in her California home. Roth covered the star's comeback in *Torch Song*, and sold the picture story to *Collier's*.

Roth convinced movie studio publicity men that his kind of photography did not require makeup. They (and Joan) were delighted with his results.

Ossip Zadkine, Russian-born sculptor working in Paris, was photographed with a piece of his work in the studio. Fast HP-3 film enabled Roth to shoot in poor light at 1/125 second, *f*/3.5.

equipment-obsessed amateur who is sure that with just one more gadget he could make a great picture. The key to his technique is standardization. Roth has found that the miniature camera suits his needs perfectly, and now works solely with 35 mm. He has three Contax II's and five interchangeable lenses —two of normal focal length, one wide-angle, and two long-focus. This is the extent of his picture-taking equipment.

Roth is the antithesis of a gadgeteer; he is not tempted by new and different equipment. As he puts it, "I'm constantly being told of the wonders to be found in the new cameras and lenses coming out of Japan. Of course I've seen some of this material and I've been duly impressed. I've actually tried to find a reason why I should trade off some of the things I have. Until I do, I believe I'll just carry on with these old and worn but perfectly timed and (*Continued on page* 126)



COMMON ERRORS

CORRECT YOUR MISTAKES AS THEY HAPPEN. MAKE EACH PICTURE A STEP FORWARD

THE road to good pictures is paved with errors. Success in photography and the ability to correct mistakes as they appear are directly correlated.

Here are nine of the most common mistakes that usually are found in early attempts at picture making. Next to each fault is the remedy for it.

Whether your camera is a simple box, non-adjustable folding type, or an expensive model, the possibility for errors is the same. Cameras do not make pictures, photographers do.

A moment of thought and planning before you click the shutter can mean the difference between a good and bad picture.

ERROR **REMEDY**

Thin negative due to underexposure or underdevelopment. Slow film in simple camera often a cause.

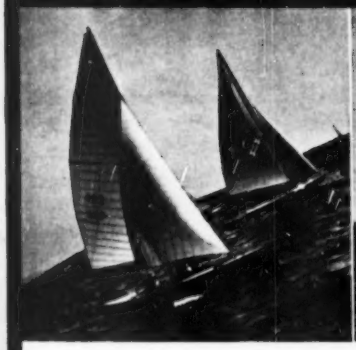
Use larger lens opening or slower shutter speed. With simple camera shoot in good light or use faster film.

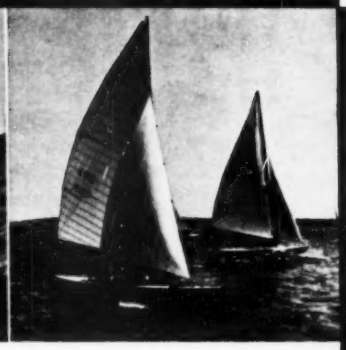
ERROR **REMEDY**

Subject in motion blurred due to too slow shutter speed, or angle at which subject crosses film plane.

Use faster shutter speed and larger aperture. With box camera, have motion come toward the camera.

ERROR **REMEDY**





Tilted camera caused weird slanting horizon. Photographer did not allow for pitch of the boat he shot from.

Hold camera level. Allow for any change in position that might occur. Use a tripod for exacting work.

ERROR

Dense negative caused by overexposure or overdevelopment. Fast film in simple camera may be a cause.

REMEDY

Use smaller lens opening or choose faster shutter speed. For simple box camera use slower film.

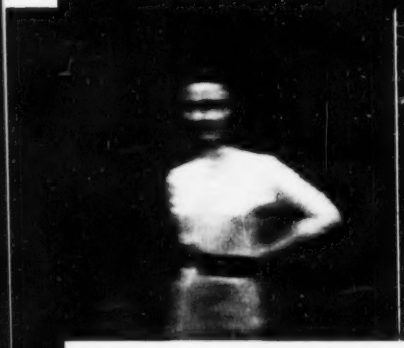
ERROR

Fuzzy subject on sharp background indicates faulty focusing, or standing too close with simple camera.

REMEDY

Focus for main subject and do not change position. With box camera, don't stand closer than 8 feet.

ERROR



Blur throughout picture caused by camera movement. Camera was not held steady during exposure.

REMEDY

Use faster shutter speed or set camera on tripod or other firm support. Avoid shots from moving vehicles.

ERROR

Subject cut off at sides, top, or bottom means groundglass, optical or wire finder used inaccurately.

REMEDY

Frame subject in center of viewfinder or groundglass and allow edge space. Place eye close to finder.

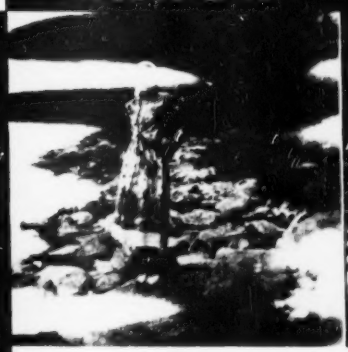
ERROR

Double exposure caused by exposing twice on same piece of film. Photographer forgot to advance film.

REMEDY

Advance film habitually after each exposure. Look at film number when using non-adjustable type camera.

ERROR



Light streaks caused by loosely-wound film roll, leaks in camera or developing in faulty container.

REMEDY

Make sure film is wound tightly, check camera for leaks. Avoid direct sunlight when loading or unloading.

HOW THESE PICTURES

Alfred Gescheidt reveals a technique for getting rid of a crowd.

Gene Smith makes an "available light" picture with 16 flashbulbs

IN PHOTOGRAPHY, things are not always what they seem. A deserted railroad station may not have been deserted when the picture was made, and what looks like available light may have been multiple flash, skillfully used. In both cases shown here, the photographer had a definite reason for shooting the pictures in the offbeat manner he did.

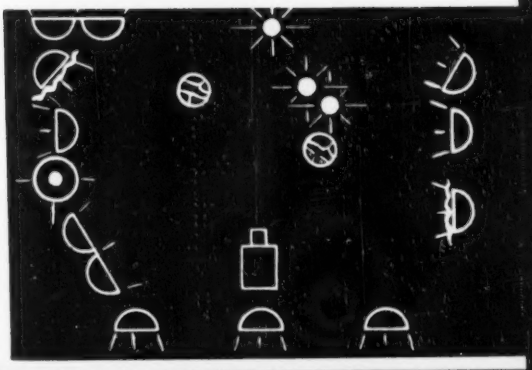
Alfred Gescheidt was experimenting with long exposures, and one of an hour's duration in New York's Grand Central Station resulted in the hurrying figures eventually wiping themselves off the negative.

W. Eugene Smith, *Life* staffer, made the informal study of Consuelo and Oliver La Farge at their home in Santa Fe, New Mexico, not, as you may have supposed, by available light, but with 16 flashbulbs! He used that many because he wanted to gain depth of field and sought to reproduce light balance and intensity as it actually appeared to the eye. Smith, often classified as an "available light" photographer considers lighting a working tool and will use any combination of light sources to get the picture he wants.—

←

Alfred Gescheidt mounted a 4 x 5 Linhof on a heavy tripod to perform his magical trick of making the crowd vanish. The normal picture was taken at *f*/8 and ½ second. To get rid of the people in the second picture he mounted a red, a green and a blue filter over the lens, and, still using *f*/8, exposed for one hour. The 3 color filters acted like a neutral density filter, which is used to cut down the amount of light admitted to the lens. They permitted a very long time exposure without overexposing the film. The negative was developed for 12 minutes in DK-76. Note man and bags which remained in the same spot for about ½ hour and registered on the negative.

WERE MADE



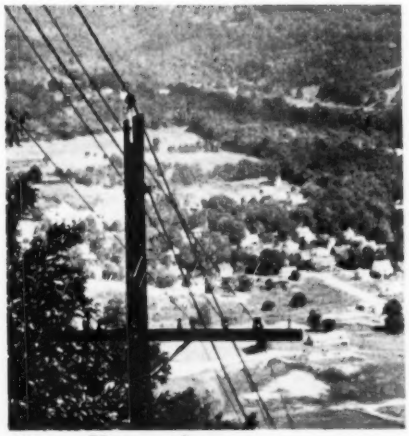
W. Eugene Smith used 16 flashbulbs synchronized with his Rolleiflex for this realistic study. Position of the bulbs is indicated in the layout, right. Five direct flashbulbs were used to touch up the highlights; six were bounced off the walls and one off the ceiling; two were diffused with handkerchiefs; two were placed in the floor lamp and one in the goose-neck lamp (rear table). Aperture was *f*/22. In using this elaborate set-up, Smith showed that available light is not the only way of creating a realistic effect.

No filter. These four illustrations show midtown Manhattan from Radio City's roof. This one was made without filter and looks much like the original scene appeared visually. The rule here, then, is: to depict a hazy or foggy scene approximately as it looks to the naked eye, shoot without a filter.

Blue filter. Here the fog is emphasized, the haze seems to be denser than it appeared to the photographer. It was made with a blue filter. Rule is: to emphasize haze and fog, use a blue filter. Note that in all four pictures, the haze did not appreciably affect foreground roof—it is about the same in all.

HOW TO CONTROL HAZE and FOG

Darkroom control. Dodging or burning in of background area during enlarging gives a measure of control even after picture is taken. Print at left was slightly dodged, giving buildings hazier effect than eye saw. Print at right had distant area slightly burned in—making it look a bit less foggy.



Use discretion. Before using a filter in an attempt to control fog, consider its effect on other parts of the picture. Shot above was made with no filter—power line and pole contrast strongly with

Medium yellow filter. Penetration of haze and fog is accomplished to a limited degree with a medium yellow filter over the camera lens. Buildings in background, including the pointed Chrysler spire, stand out. Be sure to increase exposure, depending on filter factor, when using such accessories.

Medium red filter. Maximum haze-cutting power comes with the use of medium red filter, which strengthens detail in background noticeably more than when yellow filter is used. Note contrast effect various filters have on foreground objects. Panchromatic film must be employed for filter work.

You can cut through a veritable sea of mist, or strengthen nature's hazy moods, with proper use of filters

By LLOYD WEST

Photographs by the Author

hazy background and make pleasing composition. Second picture, made with red filter, is disappointing. Filter eliminated haze but also darkened green background, cut contrast sharply, and spoiled whole effect.

HAZE and fog can be a photographic blessing or a curse, depending on what your picture interests are at the time you encounter them. If you're looking for sharp outline and crisp delineation in foreground and distance you'd better wait until the sun shines . . . but if you want soft moody atmosphere or ethereal misty backgrounds, you came in at the right time. However, you don't have to take fog and haze exactly as you find them—you can have some measure of control over them. You can present them as they appear visually, or you can strengthen or minimize their effect. A study of illustrations here brings out these points: 1. To depict a scene about like it appears to the eye, use *no* filter. 2. To intensify haze, use a *blue* filter. 3. To cut down haze and penetrate fog, use a *medium yellow* filter. 4. To cut haze still more, use a *medium red* filter—all on panchromatic film, of course. In some pictures the hazy background forms part of the composition; always consider the effect of haze on the shot you are about to take before you attempt to change it. Consider too, that filters will affect other parts of the picture, sometimes detrimentally. A red filter, for instance, will darken greens, lighten reds. Any filter will lighten objects of its own color, darken objects of its complimentary color. Your ability to thus control the effect of fog and haze will come in mighty handy in your outdoor shooting.

The same principles of filter usage hold equally true for motion picture filming, on black-and-white panchromatic film. Color film will record haze about as the eye sees it; a haze filter used with daylight-type color will improve some shots that show excessive bluish haze.—

HOME DARKROOMS

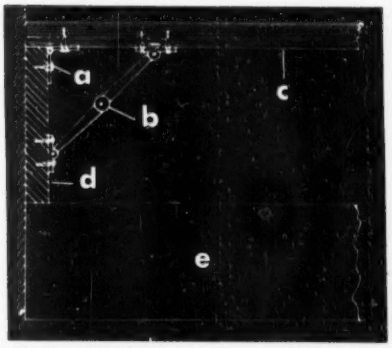
An expert gives four master plans to help you turn your bathroom, kitchen, closet, or spare room into a photographic workshop

TO GET THE MOST FUN and satisfaction out of photography you must do your own processing—and that requires a dark room, whether it's a temporary kitchen-and-card-table setup or a permanent professional layout complete with stainless steel sink and labor-saving devices. For most amateurs the key problems are how to make efficient use of limited space, and how to get darkroom work done in spare time with as little interference as possible to and from the house-

THIS EQUIPMENT AND A TABLE TOP ARE ALL YOU REALLY NEED TO PRINT, DEVELOP, AND ENLARGE

1 *print tongs*
2 *funnel*
3 *enlarger*
4 *three 8x10 trays*
5 *bottles of working solutions*
6 *graduate and stirring rod*
7 *safelight*
8 *printing frame*
9 *timer*
10 *sponge-rubber squeegee*
11 *daylight developing tank*
12 *enlarger easel*
13 *thermometer*
14 *film clips*

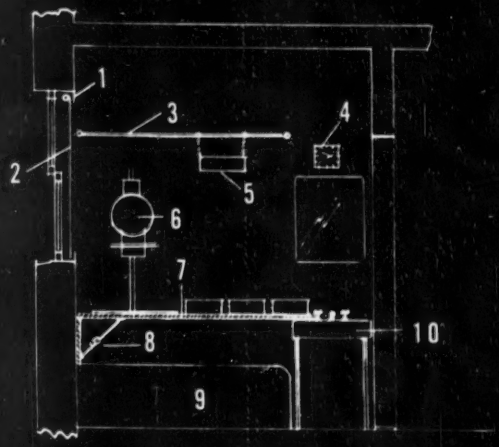
Plywood work top and folding bracket (at far end) rest on tub, hold print trays.



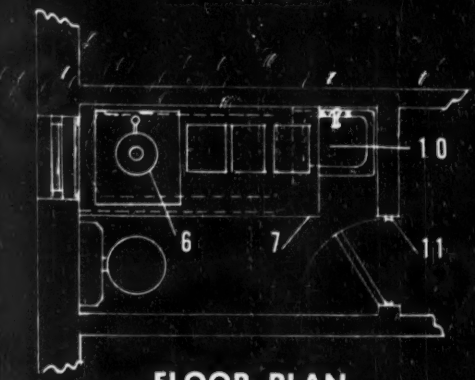
Folding bracket: (a) hinge, **(b)** bracket, **(c)** work top, **(d)** ¾″ board, **(e)** bathtub.

BATHROOM PLAN

1 frame for window shade
2 light-proof shade
3 shower curtain bar
4 clock with sweep hand
5 safelight
6 enlarger
7 plywood work top
8 folding bracket
9 bathtub
10 wash basin
11 weather stripping for door



ELEVATION



FLOOR PLAN

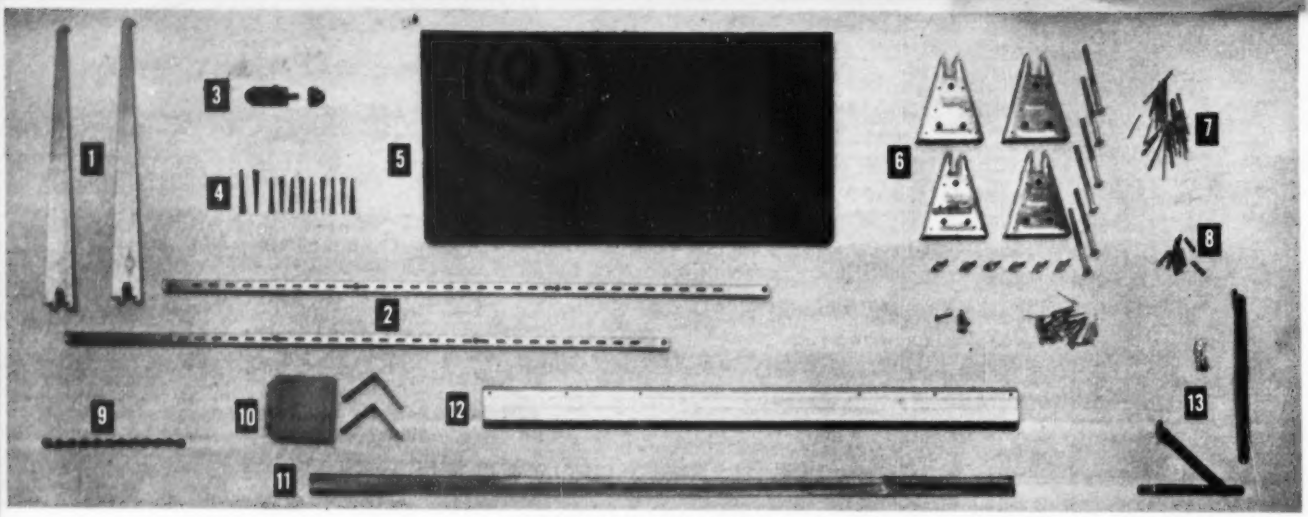
By PHIN ZOLOT

Darkroom and Studio Designer

hold. After several years of designing darkrooms and supervising their construction, I think I can help you find the solutions.

On this and the following two pages are master plans for four types of darkrooms, ranging from simple, temporary setups in your kitchen or bathroom to permanent installations in a closet or spare room. These plans are not intended to be followed in detail; obviously everyone has his (*Continued on page* 129)

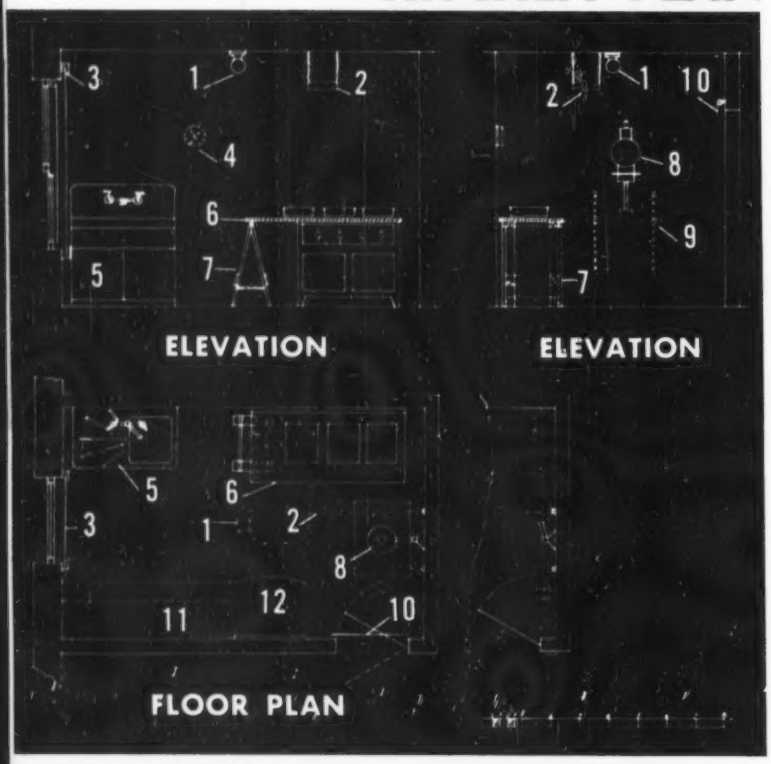
continued



READY-MADE HARDWARE ITEMS FOR DARKROOM CONSTRUCTION

(1) knife brackets, (2) slotted wall holders for brackets, (3) barrel bolt, (4) steel-cut nails, (5) light-proof louvers, (6) metal parts for assemble-it-yourself saw horse, (7) nails, (8) Rawl plugs, (9) chain for folding legs of horse, (10) wood block and angle brackets for enlarger, (11) weather stripping, (12) automatic light-proof door bottom, (13) folding brackets for work top.

KITCHEN PLAN

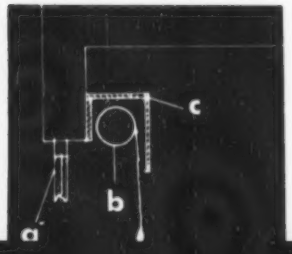


1 ceiling light
2 safelight
3 light-proof shade
4 clock with sweep hand
5 kitchen sink
6 plywood work top
7 folding saw horse
8 enlarger
9 removable knife brackets and holders
10 shade over kitchen door
11 kitchen cabinets
12 refrigerator

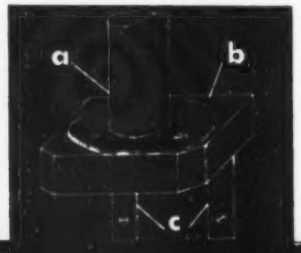
Folding horse, left, and kitchen gas range support plywood work surface.

Enlarger wall installation includes two knife brackets to hold the easel.

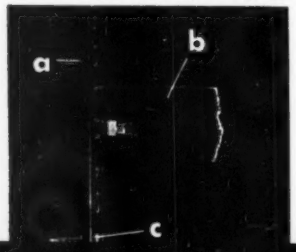
Detail of window: (a) glass pane, (b) light-proof shade, (c) frame.



Enlarger mount: (a) enlarger base, (b) wood block, (c) angle brackets.

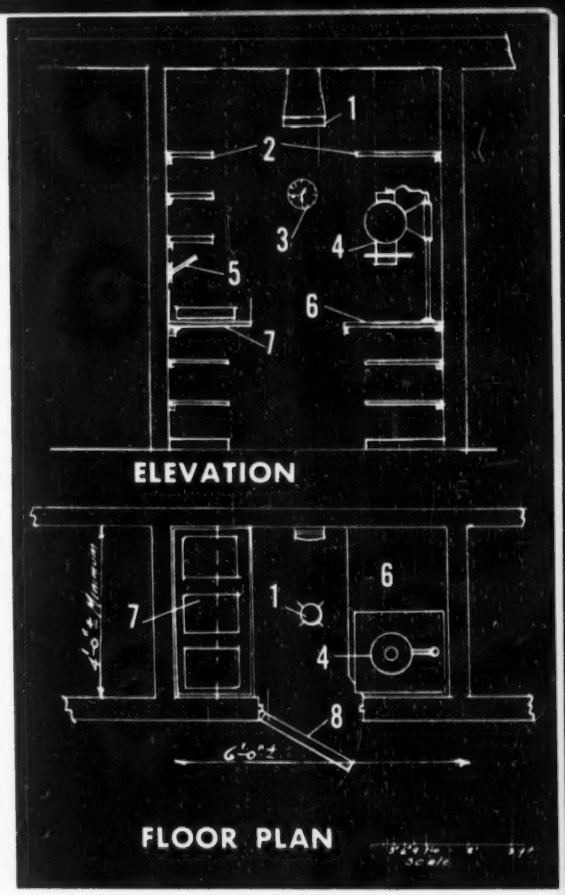


Knife bracket: (a) slotted holder, (b) bracket, (c) screw, Rawl plug.

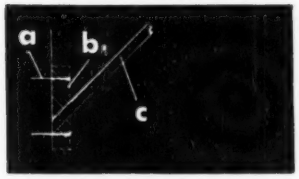


CLOSET PLAN

1 safelight
2 storage shelves
3 clock with sweep hand
4 enlarger
5 graduate rack
6 plywood work top
7 metal sink
8 door with weather stripping



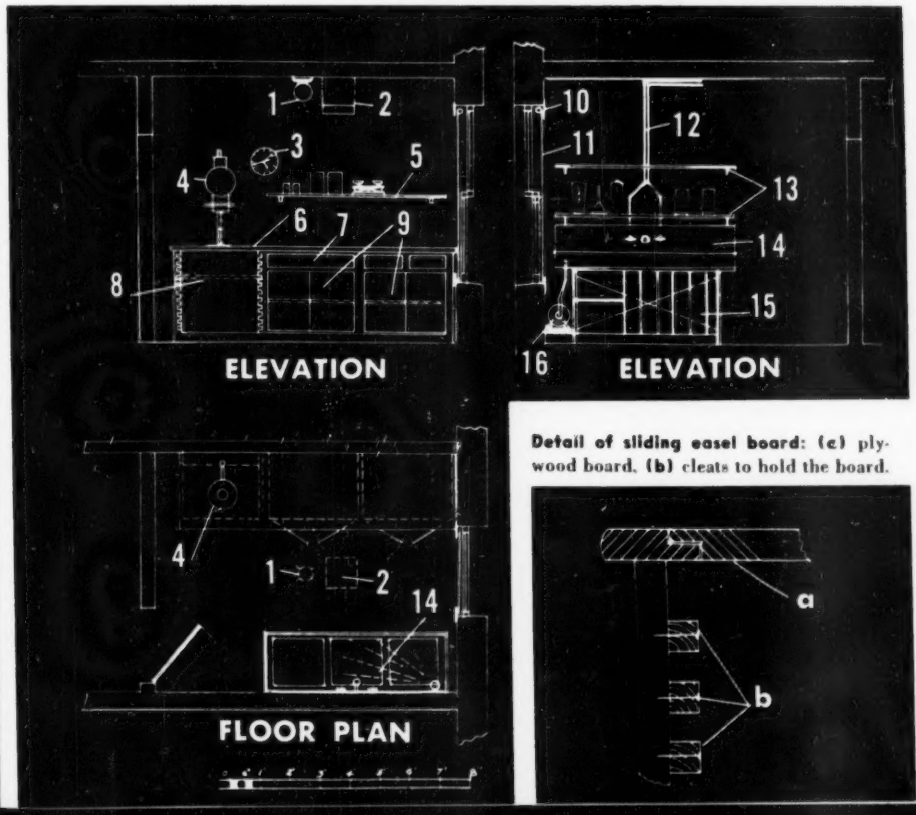
Detail of graduate rack: (a) steel cut nail, **(b)** 7/8" x 4" wood strip, **(c)** 1/2" dowel inserted in hole.



Detail of plywood work top: (a) work top, **(b)** shelf cleat with nail, **(c)** 7/8" x 2" reinforcement.

Outside view of closet darkroom shows efficient use of small area. Notice lock on inside of door, and weather stripping along frame.

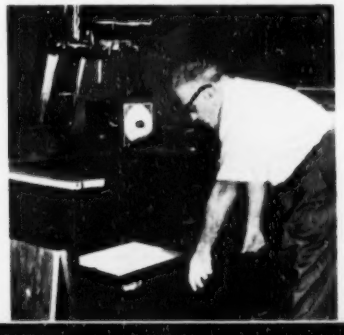
SPARE ROOM PLAN



1 ceiling light
2 safelight
3 clock with sweep hand
4 enlarger
5 shelf for accessories
6 work top
7 paper storage
8 sliding easel board
9 storage cabinets
10 frame for shade
11 light-proof shade
12 water pipes for sink
13 shelves
14 metal sink
15 racks for trays
16 water pump

Detail of sliding easel board: (a) plywood board, **(b)** cleats to hold the board.

Sliding board allows you to lower the easel for extra-large blow-ups.

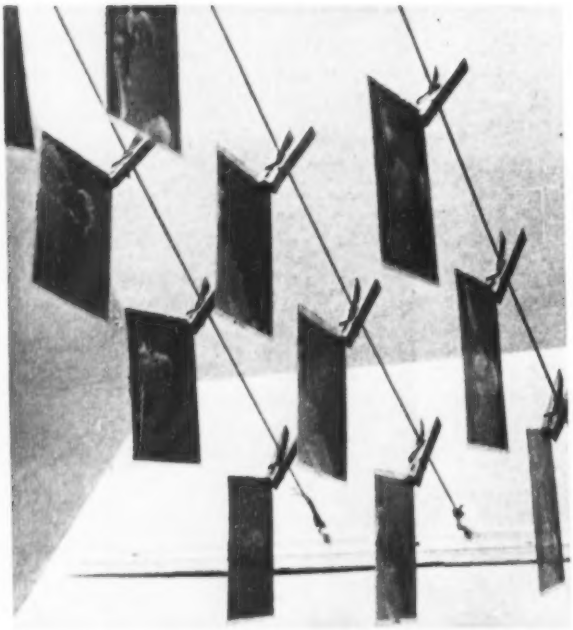


KITCHEN AIDS FOR YOUR DARKROOM

Wives will hate us for this, but here are eight money-saving ways to use ordinary household utensils for photo processing

By ROY PINNEY

Photographs by the Author



Spring-type clothespins (either wooden or plastic) cost much less than metal clips yet are ideal for holding film for drying.

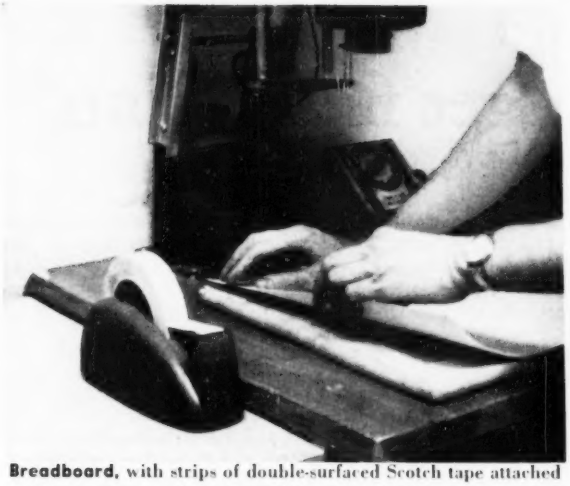
Salt shaker makes a convenient dispenser for bromide, which some photographers add to print developer for clean, sparkling whites.

INEXPENSIVE KITCHEN TOOLS and gadgets can play an enormously helpful part in simplifying your darkroom technique. For instance, cup hooks are perfect for drying film reels and keeping them out of harm's way. A stainless steel funnel for a Silex coffee pot is a terrific help in pouring solutions back into bottles—it's large and will last practically forever. An egg beater works wonders for mixing solutions, and a garbage-disposal can with its convenient foot lever is handy for any darkroom. Jugs in gallon sizes are necessary for holding large quantities of stock solutions. Kitchen trays of glass or stainless steel fill a variety of useful purposes.

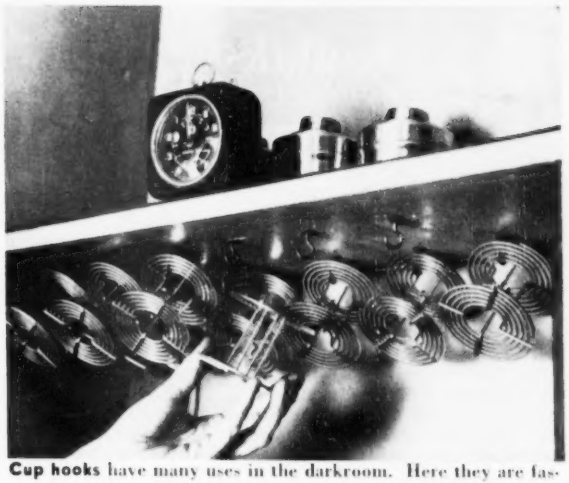
White sectional kitchen cabinets are easy to install and hold a lot of equipment in neat order. Even a breadbox can be useful for the home darkroom worker—I find one excellent as a light-proof receptacle for storing paper.

Borrow your wife's Bon Ami or Brillo and you'll find it will clean your trays fast and well. Don't omit clothespins (they're a natural for drying negatives) nor a salt shaker (fine for dispensing bromide into a tray of print developer). Paper towels are tops for keeping your hands clean and preventing contamination.

What makes these suggestions so wonderful for any photographer, amateur or otherwise, is that kitchen utensils are inexpensive compared with most photographic equipment. These simple culinary aids can help you do things photographically in a faster, cheaper, more efficient manner. And after all, that's the kind of equipment we're looking for—even if we have to sneak it out of the kitchen!—

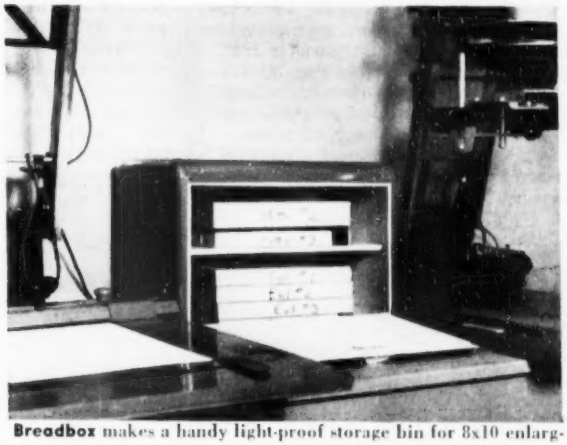


Breadboard, with strips of double-surfaced Scotch tape attached to four corners, makes an excellent easel for borderless prints.



Cup hooks have many uses in the darkroom. Here they are fastened to underside of shelf for hanging developing tank reels.

Paper towels in dispenser help keep hands clean, prevent contamination, are cheaper and more convenient than cloth towels.



Breadbox makes a handy light-proof storage bin for 8x10 enlarging paper. One surface can be stored in top, another in bottom.

Kitchen cabinets of wood or metal are inexpensive, easy to hang on the wall, and hold a variety of photo equipment and material.

Coffee pot funnel of stainless steel helps fill gallon jug in short time and without spilling. Keep clean with scouring pad.

The Kodak BULLETIN

How to get finer prints

Any photographic job worth doing is worth doing well. So select your equipment and materials with care . . . to give yourself every chance. From then on, to render better prints, all you have to do is follow a simple procedure (which, incidentally, you'll find completely outlined in "Bigger and Better, the Book of Enlarging"—$2.95 at Kodak dealers). Your Kodak dealer will also help you select your print-making and print-finishing equipment.

Big and Sharp. Good big pictures that grow from good little negatives are always fun to make. The qualities you want—bigness and sharpness—depend on a good lens—one specifically designed for enlarging.

Kodak Enlarging Ektanon Lenses. Kodak Enlarging Ektanon Lenses provide excellent performance at reasonable cost. Designed primarily for enlarging from a black-and-white negative, they are specially corrected to produce flat field and sharp images at the short image-subject distances used in enlarging. All Kodak Enlarging Ektanon Lenses *f*/4.5 are supplied in 2⅝" square lens boards. Prices: 50mm., $15; 3", $26; 4", $32.50; 5⅛" (135mm.), $44.50; 6⅛" (161mm.), $55.

Kodak Enlarging Ektar Lenses. The finest lenses you can get for your enlarger are the Kodak Enlarging Ektar Lenses. They meet the most rigid requirements in definition for enlarging both color and black-and-white. Kodak Enlarging Ektar Lenses *f*/4.5 also come in a 2⅝ x 2⅝" lens board. Prices: 2", $47.50; 3", $49.50; 4", $57.50.

Match Any Mood. To re-create the mood of the moment when you took the picture, there are many excellent Kodak enlarging papers available in a wide range of contrasts, textures, and base colors.

Medalist Paper. Choose Medalist for the warm-black tone that enhances the mood of most subjects . . . the high speed, uniform in all contrast grades . . . and the great flexibility of contrast control. Comes in a good range of textures and contrast grades, singleweight and doubleweight.

Kodabromide Paper. Choose Kodabromide for its cool, neutral-black tones . . . its high speed, fastest of all Kodak enlarging papers . . . and its ruggedness, with emulsion physically hardened to resist abrasion. Available in a wide range of textures and contrast grades.

Kodak Opal Paper. Choose Opal for prints of richer warmth . . . and for superior exhibition work, when you require enlargements of the finest quality. It's slower than Kodabromide or Medalist, but offers great flexibility of manipulation and tonal effects. Available in doubleweight only, one contrast grade (for normal negatives), and in 13 surfaces.

Kodak Mural Paper. For really big prints and a surface that minimizes grain, pick Kodak Mural Paper with its interesting rough Tweed surface. It's designed for wall-size murals and comes in 42-inch-wide rolls, but you can also get it in sheets as small as 8 x 10 inches. One surface and 2 contrast grades only.

A Good Exposure. Correct exposure, and development for the time recommended for the paper you are using, are both important. With the Kodak Projection Print Scale ($1.15), it's easy to make a whole set of test strips with one test exposure—and to pick the one that looks best to you with the exposure time printed right on it.

Ready Mixed. Today even the professionals choose ready-mixed, precision-blended Kodak chemical preparations. They're more reliable, always uniform, faster to prepare, easier to handle—and thrifty. In most cases, you merely add a measured quantity of water, and you are ready for action.

Tri-Chem Pack. If you are just starting out to develop your own prints, this is the handiest and easiest one of all to use. It consists of developer, stop bath, and fixer, each sufficient to make 8 ounces of solution; and it costs only 20 cents.

Kodak Dektol Developer. This specially formulated Kodak developer for papers, either contact or enlarging, yields rich, deep blacks and pure highlights on all Kodak papers. Available in powder form to make 16 ounces, at 35¢; to make 1 quart, 42¢; to make 1 gallon, 78¢.

Good Fixing. Good fixing is important for clear, permanent prints, without stains or fading. *Kodak Acid Fixer* is a single-powder fixer which goes into solution rapidly and easily. Sizes to make 1 quart at 20¢; ½ gallon, 31¢; 1 gallon, 51¢. *Kodak Rapid Liquid Fixer, with Hardener*—a two-solution concentrated liquid fixer that fixes and physically hardens your prints in less time. Long-lived. 1 gallon, $1.30 (makes 8 gallons of solution).

Something Extra. A great deal of the success of any print—whether it's for salon exhibition or for the walls of your den—depends on how you finish it and mount it.

Toners—sepia, that seems to bring a character study to life; or blue, for a winter scene. Wherever black-and-white alone won't do justice to your print . . . choose one of the Kodak Toners. Kodak Brown Toner, Kodak Rapid Selenium Toner—$1 per bottle; Kodak Sepia Toner—16¢ per packet; Kodak Blue Toner—78¢ per packet.

Kodak Dry Mounting Tissue—for permanent, flat mounting. 150-sheet packages—2¼ x 4½", 70¢; 5 x 7", $1.69; 8 x 10", $3.67; 11 x 14", $6.92. Roll—5 yds. x 20 in., $1.21.

Kodak Thermount Tissue—for mounting at lower temperatures, particularly desirable with color prints. 150-sheet packages—2¼ x 4½", 70¢; 5 x 7", $1.69. Roll—5 yds. x 20 in., $1.21.

Kodak Thermount Iron—thermostatically controlled heat for proper mounting with Thermount Tissue—$9.75.

Kodak Rapid Mounting Cement—a non-staining cement that will not affect black-and-white or color prints. 1½ oz., 50¢.

Kodak Spotting Colors—black, white, and sepia for retouching prints or negatives. Each comes on a separate cellulose acetate card palette. Three-color set, $1.10; ten each of any of the three colors, $2.40.

Kodak Print Lustre—keeps your prints looking as brilliant as they did in the wash water. Does not alter texture. 4-oz. bottle, 60¢.

Kodak Print Flattening Solution—reduces curl; makes your prints easier to handle, easier to mount. 8-oz. bottle, 70¢.

Prices include Federal Tax where applicable and are subject to change without notice.

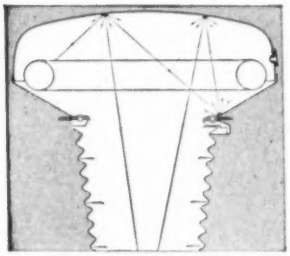
How to select the enlarger you need

Your enlarger is the heart of your darkroom, an investment for years of use. Choose it with extreme care. If you're using an old, out-dated enlarger, now's the time to make a change.

A good enlarger for the amateur photographer must be solidly built, easy to manipulate, and safe for negatives. It should have the best available illumination system, for good printing speed, good printing contrast, good visual contrast for focusing, and cool operation. For the serious worker, it should provide for lens interchange, perspective correction, and a range of negative sizes, and it should be adaptable to other uses, such as copying and slide making. And it should sell at a reasonable price.

For reference here, let's use the Kodak Flurolite Enlarger, since it embodies all these features. Once you've compared, this is most likely the enlarger you'll choose.

Check the illumination. **An "integrating sphere" lamp house with fluorescent "cold" light is the modern source. This is the illuminating system on the Flurolite Enlarger. Inside of lamp house should be brilliant pure white for top efficiency. Ordinary "off-white" paint does not compare with the special intense white used in the Kodak lamp houses.**



Integrating sphere design provides completely diffuse light which minimizes negative grain, small surface scratches, and dust specks, giving cleaner prints.

Check the controls. **Tilting head and rotating negative carriers allow perspective control in *all* planes! Swinging head and rotating carrier permit you to center any part of the image squarely on the easel.**

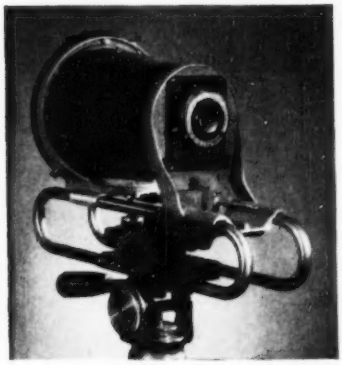
Check the balance. **Flurolite's spring counterbalance assures easy raising and lowering of enlarger head.**

Check the coolness. **Circline fluorescent light is safer for negatives. Lamp house never becomes hot in these enlargers.**

Check the scope. **Flurolite's long bellows allows wide range of enlargement. Lenses interchange—you choose the focal length that's right for the negative.**

Check the range. **Don't be limited by the height of the enlarger column. Flurolite head swings entirely around, for projecting big blowups all the way to the floor.**

Check the handling. **Flurolite's smooth vernier controls allow swift simultaneous two-hand manipulation. No irritating "stop-focus-reset" routine. No locking and unlocking of controls. The speed of auto-focusing, plus the precision of visual setting. This is modern design, and a joy to use.**



Check the materials. **Flurolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base. Special ultra-white paint in the lamp house. Heavy-duty underwriters-approved wiring. This enlarger is built for long, faithful service.**

Check the rigidity. **Flurolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base. Better than just screwing a column to an ordinary baseboard. Smooth steel tube gives maximum freedom from vibration without excess bulk.**

Check electrical safety. **Flurolite connections are safe and permanent—made at the factory. Heavy-duty cord from base to lamp house is self-coiling—avoids kinking and fraying.**

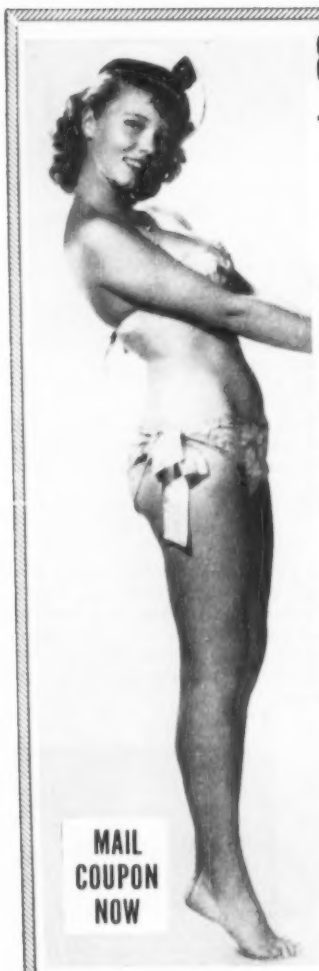
Check versatility. **Flurolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!**

Check convenience. **Light-tight cabinet base holds paper—and test strips—right at hand.**

Check value. **Weigh all the features against the price. Flurolite price, $99.50 without lens . . . a "most-for-your-money" value. (Price subject to change without notice.)**

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak



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Yes, our 8MM SILENT and 16MM SILENT and SOUND movies ARE Different. Not hashy re-cuts—but exciting, entertaining reels to sparkle your home-movie shows. You can now buy the best—at the lowest prices ever offered.

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Rush following C.O.D. ☐ 4 8mm films for only $4.99 ☐ 3 16mm SOUND FILMS at $9.99 ☐ 3 16mm SILENT FILMS for $9.99.

Please enroll me as a member of the MOVIE-of-the-MONTH Club and send me a reel approximately every month postpaid ON APPROVAL. If I like the reels I will send my remittance within 5 days after I receive it—otherwise I will return within 5 days (enclosing 25c) without obligation. I may cancel my membership at any time.

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ADDRESS _____ Zone _____

CITY _____ STATE _____

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SLIDES MADE IN HALF THE TIME

3 Quick Steps
1. Pull binder apart.
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All the Features you've wanted

- ★ **EASY TO MOUNT**—insert film, slide together.
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- ★ **STANDARD** — fits all viewers and projectors.
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- ★ **ECONOMICAL**—mounts can be used over and over again.
- ★ **VALUE**—quantity production permits lowest prices.
- ★ **TITLING** — ample space and strips provided.

PRICES: Box of 20 $1.55 Box of 50 $3.65

Star-D Binders for 2¼ x 2¼ Transparencies
Box of 12 $1.55 Box of 50 $6.15

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PHOTOGRAPHY'S Traveling Salons

These Salons comprise a selection of the prize-winning prints from PHOTOGRAPHY'S past international picture contests. They are available to clubs, schools, stores and other organizations open to the general public. Simply write: Salon Director, PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y. During periods when the demand for Salons exceeds our supply, you will receive all pertinent information and be placed on our waiting list to receive a Salon at the first opening.

October 3-17

ARKANSAS, Searcy—(Harding College Journalism Department); Seventh Salon.

CALIFORNIA, Hayward—(Hayward High School); Sixth Salon.

FLORIDA, Tampa—(Airman's Service Club No. 1, MacDill Air Force Base); Fifth Salon.

ILLINOIS, Decatur—(Photographic Society of Decatur); Fifth Salon.

INDIANA, Culver—(Culver Military Academy); Eighth Salon.

INDIANA, Terre Haute—(Zenith Camera Shop); Fifth Salon.

LOUISIANA, Shreveport—(Shreveport Camera Club); Second Salon.

MICHIGAN, Albion—(Albion Camera Club); Third Salon.

NORTH CAROLINA, Asheville—(Asheville Citizen-Times Co.); Seventh Salon.

MISSISSIPPI, Greenwood—(Greenwood Camera Club); Sixth Salon.

OHIO, Oberlin—(Oberlin Camera Club); Fourth Salon.

OHIO, Steubenville—(Ft. Steuben Camera Club); Seventh Salon.

PENNSYLVANIA, Reading—(Berks Camera Club); Fifth Salon.

TEXAS, Abilene—(Key City Camera Club); Seventh Salon.

TEXAS, Beaumont—(Magnolia Camera Club); Fourth Salon.

VIRGINIA, Williamsburg—(College of William and Mary); Eighth Salon.—►

November 7-21

ARIZONA, Flagstaff—(Flagstaff Camera Club); First Salon

CALIFORNIA, Petaluma—(Petaluma Camera Club); Seventh Salon.

COLORADO, La Junta—(La Junta Public Schools); Seventh Salon.

ILLINOIS, River Forest—(Trinity Camera Club); Eighth Salon.

LOUISIANA, Morgan City—(Morgan City Camera Club); Second Salon.

MICHIGAN, East Lansing—(Kappa Alpha Mu, Nu Chapter, Michigan State College); Seventh Salon.

MICHIGAN, Grand Rapids—(Fuson's Camera Shop); Fifth Salon.

MISSOURI, Chaffee—(Charles A. Goddard, Jr., Camera Club Sponsor); Sixth Salon.

NEW YORK, Bronx—(Heights Photographic Society); Fourth Salon.

OKLAHOMA, Norman—(University of Oklahoma, School of Journalism); Sixth Salon.

WASHINGTON, Clarkston—(Lewis-Clark Camera Club); Fourth Salon.

WEST VIRGINIA, Morgantown—(Mountainlair—West Virginia University); Eighth Salon.—►

PERFECT COLOR EXPOSURES

as simple as A B C

THE NEW MODEL

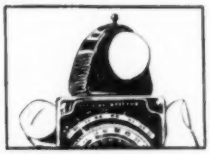
NORWOOD *Director*
INCIDENT LIGHT
EXPOSURE METER

With the Sensational
and Exclusive

Color-Matic **CONTROL**

For Simplified Direct Reading
When Taking Color Pictures!

A — With COLOR-MATIC Control you set the camera at 1/50th second



B — You point the Photosphere at the camera position

C — The needle indicates the proper "f" stop for perfect color exposure

There is no need to set for film speed, there is no need to use or look at the computer when shooting in color—the COLOR-MATIC Control does the job for you—quickly, easily, and beautifully.

Color-Matic CONTROL

A NORWOOD DIRECTOR EXCLUSIVE

COLOR-MATIC Control gives you the simplest and most accurate way of taking color pictures ever devised. No other meter can match its versatility . . . no other single meter can be used so effectively for all types of photography—color, stereo, movie, still, black-and-white. In addition to COLOR-MATIC Control this new model features a new dial with larger, easier-to-read numbers. And, of course, the Photosphere and other exclusive and outstanding features, which have made Norwood Director Meters first choice of professionals and amateurs, have been retained. Don't wait—the demand is heavy for the COLOR-MATIC Norwood Director—see your photo store without delay. Write for Literature: DIRECTOR PRODUCTS CORP., 570 Fifth Avenue, New York 36, N. Y.

NO INCREASE IN PRICE!
Still only $32.95, complete with Photogrid, Photodisk and COLOR-MATIC Control.

ATTENTION — Stereo Fans!
With its 3-dimensional Photosphere and COLOR-MATIC Control the NORWOOD DIRECTOR will give you better results than any other exposure meter. Try it and see!

Willoughbys features the new models!

Viewlex

2¼ x 2¼

SLIDE PROJECTORS

Guaranteed for a Lifetime!

Takes both 2¼ x 2¼ and 2 x 2 slides — and accommodates Stereo Slide Carrier.

FEATURES:

- *3-element optical system plus heat filter*
- *Mounted condensers in holders*
- *5-inch f3.5 Luxtar color-corrected anastigmat projection lens*
- *Other projection lenses also available*
- *Separate switches for the lamp and fan*
- *Rugged, die-cast permanent construction*
- *Will also accommodate Stereo slide carrier and new Change-O-Matic slide changer*

MODEL V-5;
150 watt
convection cooled — **$54.50**

MODEL V-53;
300 watt
motor fan cooled — **$69.50**

MODEL V-55;
500 watt
motor fan cooled — **$89.50**

(Prices Include Federal Tax)

We sell thousands of VIEWLEX Slide Projectors during the course of a year. They are specified as integral equipment in schools, institutions, business establishments, governmental agencies — and, of course, the picture-taker who demands the best projection invariably chooses VIEWLEX. The winter months are viewing months . . . you'll want a VIEWLEX for parties, gatherings, business and social functions. You'll want one for Christmas, or as a gift for some special people. Come in or send in your order today.

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8MM MOVIE CAMERA

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Gentlemen:
Please let me know the amount you will allow on my old camera toward the purchase of a Keystone Olympic K32 Movie Camera.

NAME OF CAMERA .....
LENS AND SHUTTER ..... MODEL YEAR .....
CONDITION .....
NAME .....
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The Exakta is the most versatile camera in the world. Part of this versatility exists because its standard 50 or 58-mm. lens is interchangeable with other lenses of shorter or longer focal length. In an instant you can replace the standard lens with one ranging in focal length from 28 to 500 mm. With each change, you create in effect a different camera that gives you a different picture. There are at least 20 focal lengths from which to choose, giving you the possibility of transforming an Exakta into at least 20 different cameras. The Meyer 400-mm. Tele-Megor is a good example of the versatility you can expect from an Exakta. The 400 is a giant that reaches out into space and brings a speck into focus. With it on your Exakta, you can see and photograph a subject across a park, a mountain from miles away or a parade over the heads of a crowd. The Exakta VX is supplied with waist-level finder and 50-mm., Zeiss preset Tessar for $279.80; with 58-mm., f/1.9 Meyer preset Primoplan for $289.50; and with 58-mm., f/2 Zeiss preset Biotar for $353.30. (The camera is available with Penta Prism and split-image finder at slightly higher prices.) Also available are 23 accessory lenses. For complete information about the versatility of the Exakta VX or the lenses available for it, write for booklet 8M.

EXAKTA CAMERA COMPANY
46 WEST 29 ST., NEW YORK 1, N. Y.

THREE NEW KODAKS

Company marks 65th anniversary with Bantam RF, Brownie Holiday, Chevron

CELEBRATING its 65th year of camera manufacturing, the Eastman Kodak Company has introduced three new cameras with several original features.

Each camera is aimed at a different price and photographic level: the Brownie Holiday camera, price, $4.25, for beginners; the Bantam RF camera, price $78.50 with flash and case, for amateurs; and the Chevron camera, price, $215, for professionals and advanced amateurs.

The Bantam RF has a superimposed image type rangefinder, a 50-mm Kodak Ektanon f/3.9 lens with click stop aperture settings to f/22, and a Flash 300 click-stop shutter with speeds from 1/25 to 1/300 second and B. It takes 828 roll film, making 8 pictures. The shutter is synchronized for Class F (SM or SF) flash lamps at all speeds and for Class M (No. 5 or 25) flash lamps at 1/25 second. It has automatic film stop, double-exposure prevention, and a release for intentional double exposure. The viewfinder for eye-level viewing is combined with the rangefinder.

Photographer holds the new Chevron.

John Durniak

Fast swinging camera case is stopped by using 1/800 second shutter setting on the Chevron Synchro-Rapid 800 front shutter.

For "box camera simplicity" the Bantam RF has shutter and aperture setting scales marked with a red dot and red and black numbers. A red 1/50 second marking next to the red dot between f/5.6 and f/8 gives the correct exposure outdoors for an average subject in bright sunlight with Kodachrome film. A red reference mark at f/11 indicates correct exposure under the same conditions for Kodacolor film.

Outstanding feature of the Chevron 620 roll-film camera is the fastest between-the-lens shutter available, the Kodak Synchro-Rapid 800. It has ten shutter speeds from 1 to 1/800 second, and B, is synchronized for Class F and M type flash bulbs and electronic flash at all speeds.

The lens on the Chevron is the 78-mm Ektar f/3.5.

Other features are a split-field viewfinder-rangefinder with built in eye piece suitable for use with glasses; built-in rangefinder pointer for centering on subject; lever operated film advance system; film type dial indicator; and automatic film stop and counter. The camera with an adapter can be used with 828 black-and-white or color films.

The Brownie Holiday uses 127 roll film and produces 8 pictures on a roll. The single action shutter gives an exposure of about 1/45 second. It has a relatively long base eye-level viewfinder which makes for extreme accuracy in centering on subjects. Margins are clearly defined in viewing.

Accessories available for the Holiday are a close-up attachment, No. 13; Kodak Cloud Filter; and field case.

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NO INTEREST CHARGES
CARRYING CHARGES
HANDLING CHARGES
SHIPPING CHARGES
RED TAPE

You OWN IT and USE It While You Take Time To Pay... 10 EQUAL MONTHLY PAYMENTS

8mm MOVIE CAMERAS — COATED LENSES

	Mnfrs. Price	You Pay Each Month
KODAK		
Reliant f2.7	$ 89.50	$ 8.95
Reliant f1.9	110.00	11.00
Cine Kodak Magazine 8, f1.9	160.00	16.00
BELL & HOWELL		
134V f2.5	89.95	9.00
134V f1.9	119.95	12.00
172B Magazine f2.5	134.95	13.50
172B Magazine f1.9	164.95	16.50
172A Turret Magazine f2.5	164.95	16.50
172A Turret Magazine f1.9	194.95	19.50
172A Turret Magazine f1.4	249.95	25.00
DeJUR		
Citation f2.5	77.50	7.75
Citation f1.9	102.50	10.25
Embassy Magazine f2.5	106.95	10.70
Embassy Magazine f1.9, Fixed Focus	118.95	11.90
Embassy Magazine f1.9, Foc. Mount	131.95	13.20
Embassy Turret Magazine f2.5	131.95	13.20
Embassy Turret Magazine f1.9, Fixed Focus	143.95	14.40
REVERE		
Ranger f2.5	74.50	7.45
Ranger f1.9	99.50	9.95
Model 80 f2.5	97.50	9.75
Model 83 f1.9	122.50	12.25
Model 84 Turret f2.8	122.50	12.25
Model 89 Turret f1.9	147.50	14.75
Model 40 Magazine f2.5	99.50	9.95
Model 41 Magazine f1.9	124.50	12.45
KEYSTONE		
Model K32 Olympic f2.5	79.95	8.00
Model K32 Olympic f1.9	104.95	10.50
Model K41 Bel Air Magazine f2.5	89.50	8.95
Model K41 Bel Air Magazine f1.9	114.50	11.45
Model K45 Riviera Magazine Turret f2.5	129.50	12.95
Model K45 Riviera Magazine Turret f1.9	154.50	15.45
BOLEX		
L8 f2.8, Fixed Focus	97.00	9.70
H8 Leader Turret Lytar f1.9	291.50	29.15

All above cameras use Roll Film unless identified as Magazine

16mm MOVIE CAMERAS — COATED LENSES

KODAK		
Royal Magazine f1.9	$176.25	$ 17.63
BELL & HOWELL		
Model 200 Magazine f2.5	174.95	17.50
Model 200 Magazine f1.9	199.95	20.00
Model 200T Turret Magazine f2.5	219.95	22.00
Model 200T Turret Magazine f1.9	244.95	24.50
Model 200T Turret Magazine f1.4	334.95	33.50
Model 70DL Turret f2.5	341.50	34.15
Model 70DL Turret f1.9	365.50	36.55
Model 70DL Turret f1.4	454.50	45.45
BOLEX		
H16 Leader Turret Switar f1.4	423.25	42.33
H16 Leader Turret Switar f1.5	366.75	36.68
H16 Leader Turret Pizar f1.9	339.00	33.90
H16 Leader Turret Lytar f1.9	299.50	29.95
KEYSTONE		
Model A9 f2.5	99.50	9.95
Model A9 f1.9	129.50	12.95
Model K50 Magazine f2.5	149.50	14.95
Model K50 Magazine f1.9	179.50	17.95

All above cameras use Roll Film unless identified as Magazine

PRESS CAMERAS — COATED LENSES

2¼x3¼ Century Graphic Trioptar f4.5, Kalart RF	$145.35	$ 14.54
2¼x3¼ Crown Graphic Ektar f4.5, Kalart RF	248.25	24.83
2¼x3¼ Speed Graphic Optar f4.5, Kalart RF	290.55	29.06
3¼x4¼ Crown Graphic Optar f4.7, M-X synchro, Kalart RF	247.85	24.79
3¼x4¼ Crown Graphic Ektar f4.7 Supermatic X, Kalart RF	218.90	21.89
4x5 Crown Graphic Optar f4.7, M-X synchro, Kalart RF	251.85	25.19
4x5 Speed Graphic Optar f4.7, M-X synchro, Kalart RF	295.90	29.59
4x5 Speed Graphic Ektar f4.7, Supermatic X, Kalart RF	266.95	26.70
3¼x4¼ Super D Graflex 152mm Ektar f4.5, automatic diaphragm	269.50	26.95
4x5 Super D Graflex 190mm Ektar f5.6, automatic diaphragm	279.50	27.95

8mm MOVIE PROJECTORS

	Mnfrs. Price	You Pay Each Month
KEYSTONE		
Model K66 750 watts, case	$127.50	$ 12.75
Model K70 500 watts, case	79.90	7.99
Model K109V 750 watts, splicer, viewer, case	169.50	16.95
BELL & HOWELL		
Model 221 500 watts	99.95	10.00
Model 122 Regent 500 watts, case	179.95	18.00
KODAK		
Brownie 8, 300 watts	62.50	6.25
Kodascope 8-71A 750 watts	111.80	11.18
REVERE		
Model 85D 500 watts, case	124.50	12.45
Model P90 750 watts, case, W.A. lens	159.50	15.95

16mm MOVIE PROJECTORS — SILENT SOUND

KEYSTONE		
Model 82 750 watts, case	$139.50	$ 13.95
Model K161 750 watts, splicer, case	159.50	15.95
REVERE		
Model P48 750 watts, case	182.50	18.25
Model SP16 Sound-on-Film	325.00	32.50
KODAK		
Kodascope Royal 750 watts, case	245.00	24.50
Kodascope Pageant Sound-on-Film	400.00	40.00
BELL & HOWELL		
Model 273 750 watts, case	199.50	19.95
Diplomat 750 watts, case	299.95	30.00

SLIDE PROJECTORS — COATED LENSES

TDC		
Showpak 300 w., 5" lens, blower, case	$ 54.50	$ 5.45
Mainliner 300 w., 5" lens, blower, Semimatic changer	62.50	6.25
Streamliner 500 w., 5" lens, blower, Semimatic changer	84.50	8.45
Duo 300 2x2 & 2¼x2¼, 300 w., 5" lens, blower	69.50	6.95
Duo 500 2x2 & 2¼x2¼, 500 w., 6" lens, blower	89.50	8.95
Stereo Proj. 500 w., two 5" f3.5 lenses	175.00	17.50
LA BELLE		
Model 75 500 w., 5", remote release, case	154.95	15.50
Model 33 300 watts, 5" f3.5	94.40	9.44

All slide projectors are for 2 x 2 slides only, except where otherwise indicated.

ROLL FILM CAMERAS — COATED LENSES

KODAK		
Tourist f4.5	$ 72.00	$ 7.20
Tourist f4.5, 1/800 sec.	97.40	9.74
VOIGTLANDER		
Bessa II Skopar f3.5, Coupled RF	124.50	12.45
Bessa II Heliar f3.5, Coupled RF	168.50	16.85
ZEISS		
Super **Ikonta B** Tessar f2.8, M-X synchro	236.00	23.60
Super **Ikonta BX** Tessar f2.8, M-X synchro	281.00	28.10
Super **Ikonta A** Tessar f3.5	162.00	16.20
Super **Ikonta C** Tessar f3.5, M-X synchro	186.00	18.60

35mm CAMERAS — COATED LENSES

	Mnfrs. Price	You Pay Each Month
ARGUS		
C3 f3.5, case, flash	$ 69.50	$ 6.95
C4, f2.8, synchro	87.50	8.75
KODAK		
Signet Ektar f3.5, synchro	92.50	9.25
Retina IIa Coupled RF, Xenon f2, M-X Compur	164.10	16.41
BOLSEY		
Model B22 Set-O-Matic f3.2, Coupled RF	79.50	7.95
Model C Reflex and Coupled RF, f3.2	109.50	10.95
Model C22 Set-O-Matic Reflex & Cpled. RF, f3.2	115.50	11.55
VOIGTLANDER		
Vito II Skopar f3.5	54.50	5.45
Vito III Coupled RF, Ultron f2, M-X Compur	159.50	15.95
Vitessa Coupled RF, Ultron f2, M-X Compur	159.50	15.95
Prominent Ultron f2	225.00	22.50
Prominent Nokton f1.5	275.00	27.50
CONTAX		
IIa Sonnar f2	399.00	39.90
IIIa Sonnar f2	449.00	44.90
IIa Sonnar f1.5	432.00	43.20
IIIa Sonnar f1.5	482.00	48.20
KINE EXAKTA VX		
with **Tessar** f2.8, pre-set diaphragm	289.00	28.90
with **Biotar** f2, pre-set diaphragm	353.00	35.30
with **Angenieux** f1.5, pre-set diaphragm	385.00	38.50
EXA		
with **Meritar** f2.9	89.75	8.98
with **Tessar** f3.5	119.75	11.98
LEICA IIIF		
with **Elmar** f3.5	278.00	27.80
with **Summicron** f2	393.00	39.30
with **Summarit** f1.5	434.00	43.40
CONTESSA		
with **Tessar** f2.8	204.00	20.40
NIKON		
with **Nikkor** f2, case	288.50	28.85
with **Nikkor** f1.4, case	379.50	37.95

STEREO CAMERAS — COATED LENSES

STEREO REALIST		
with **f3.5** lenses	$159.00	$ 15.90
with **f2.8** lenses	198.00	19.80
REVERE STEREO		
with **f3.5** lenses	174.50	17.45

2¼ x 2¼ REFLEX CAMERAS — COATED LENSES

ROLLEICORD III		
with **Tritar f3.5**, synchro, case	$139.50	$ 13.95
with **Xenar f3.5**, synchro, case	149.50	14.95
ROLLEIFLEX		
with **Xenar f3.5**, M-X synchro, case	265.00	26.50
with **Tessar f3.5**, M-X synchro, case	285.00	28.50
with **Xenotar f2.8**, M-X synchro, case	385.00	36.50
GRAFLEX 22		
Model 200 Graftar f3.5, M-X synchro, speeds to 1/200th	94.50	9.45
Model 400 Graftar f3.5, M-X synchro, speeds to 1/400th	119.50	11.95

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Brand New SAVE $30.00
PRAKTICA FX

35mm REFLEX
Coated f2.8
Full Synchro
CASH PRICE $69.50
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MINICORD
16mm Twin-Lens REFLEX

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Leather Case . . . $6.50

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Display Models

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• Synchro Shutter
• Dble. Exp. Prevention
CASH PRICE $89.95

KODAK REFLEX II

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Synchro Shutter
Eveready Case
CASH PRICE $84.50 used
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BRAND NEW • IMPORTED
Top Flight PRISM BINOCULARS
PRECISION MADE CENTRAL FOCUSING

Modern, lightweight, high quality binoculars at fantastically low prices. Sharp definition and maximum light-gathering efficiency. Supplied with Leather Case.

	CASH PRICE
8x30	$29.50
7x35	31.50
7x50	32.50

(Add 20% Fed. Ex. Tax)

LEICA IIIc
(Less Lens)

• Cpld. R'finder
• Speeds: 1 sec. to 1/1000th
SPECIAL CASH PRICE $99.50 used

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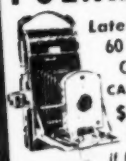
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60 SECOND CAMERA
CASH PRICE $54.50 used
If New $89.75

Auto ROLLEIFLEX

Latest Model
XENAR f3.5 Ctd.
M-X Compur
CASH PRICE $159.50 used
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Latest Model

8mm PROJECTOR
750 watts
Carrying Case
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ROLLEICORD III
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Brand New SAVE $32.00
SVE Model D
SLIDE PROJECTOR

• Ctd. f2.9
• Blower
• 300 Watt
CASH PRICE $46.50

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ARGUS C4

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• Synchro
• Evdy. Case
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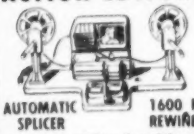
If New $97.00

Latest Model
CONTAX D

BIOTAR f2 Ctd.
• Preset
SPECIAL CASH PRICE $189.50 used

BRAND NEW
MANSFIELD ACTION EDITORS

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• Viewing Screen 2¼ x 3¼"
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500 Watt
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CASH PRICE $14.25
less lamp
500 Watt Lamp — $3.03

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Latest Model

BIOTAR f2 Ctd.
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• Evdy. Case
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If New $371.50

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ENLARGING METER

Model 6A — Twice as Sensitive
In one easy reading, the SPOT-O-MATIC Enlarging Meter tells paper contrast, exposure time, and eliminates test strips, spoiled paper, and guesswork.
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EKTAR f3.5 Ctd.
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• Evdy. Case
CASH PRICE $159.50 used
If New $312.00

Latest Model
BELL & HOWELL
8mm CAMERA

Model 134V Roll
Ctd. f2.5
CASH PRICE $59.50 used
If New $89.95

Trade your SUMMITAR f2
Coated Lens
Plus $89.50 Cash
for a Brand New Leitz
SUMMICRON f2 Coated Lens
Reg. Priced at $183.00

BOLEX H-16
16mm Movie Outfit

Camera and 3 Lenses
SPECIAL CASH PRICE
$159.50 Used

Latest Model
DeJUR CITATION

8mm Roll Camera
Ctd. f2.5
CASH PRICE $44.50 used
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2 x 2 All Metal
SLIDE FILE

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Smooth hammerlaid pressed steel, with subdivisions providing capacity for 300 slides in Readymounts, and 150, in glass. Index strips, hinged cover, snap-locks, and carrying handle.

Brand New SAVE $73.00
BUSCH 4 x 5
Press Camera

Ctd. f4.5
• Synchro Compur
• Cpld. RF
CASH PRICE $124.50

Brand New
Top-Flight SCREENS

Sturdy Portable Tripod
Crystal Glass Beaded

Size	Reg.	SPECIAL CASH PRICE
30x40	$13.75	$7.75
40x40	15.95	9.65
37x50	19.25	12.75
50x50	21.50	14.30

Latest Model
REVERE 8mm PROJECTOR

Model 85DL with Case
• 500 Watts
CASH PRICE $79.50 used
If New $124.50

STATIC-MASTER BRUSH

Neutralizes static electricity as it removes dust and lint.
1" size—CASH PRICE $ 4.22
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ILOCA 1A
35mm CAMERA

• Ctd. f2.9 Lens • Synchro Vario
• Dble. Exp. Prevention • Body Release
PLUS: FLASH UNIT and VINYL GADGET BAG

CASH PRICE **$33.95** Complete
Reg. $53.50

Latest Model
KODAK RELIANT
8mm Roll Camera Ctd. f2.7

If New $89.50 CASH PRICE **$59.50** used

GRAPHIC OUTFIT
Brand New SPECIAL

Pacemaker
4x5 CROWN GRAPHIC
STEINHEIL f4.5 Ctd.
Compur X
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Coupled RF
Film Holder
CASH PRICE **$169.50** Complete
Camera alone (less lens and rangefinder) regularly priced at $126.40.

Pacemaker 4x5 SPEED GRAPHIC
Equipped as Above
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Latest Model
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8mm Magazine Ctd. f2.5

CASH PRICE **$67.50** used
If New $106.95

Latest Model
KEYSTONE
16mm PROJECTOR

Model A82
• 750 Watts
CASH PRICE
If New $139.50 **$83.50** used

Brand New
ARGUS C3 FLASH CAMERA OUTFIT

$74.95

SPECIAL CASH PRICE
Consists of:
• ARGUS C3 35mm Camera
• Argus FLASH Unit
• Argus Eveready CASE
• Telephoto Attachment
• Filter Holder
• 3 Standard FILTERS (your choice of colors)
• Vinyl Gadget Bag
Camera, case, and flash unit alone, priced at **$69.50**

Latest Model
GOLDE MANUMATIC
2 x 2 SLIDE PROJECTOR

• 300 Watt
• Blower Cooled
CASH PRICE
If New $58.50 **$34.50** used

Latest Model
GOLDE REFLEX
2¼ x 2¼ Slide Projector

• 300 Watt
• Blower Cooled
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If New $86.50

Brand New TOPFLIGHT ENLARGER
35mm to 2¼ x 3¼

SPECIAL CASH PRICE **$19.95**
with f6.9 lens
• Even, Diffused Illumination
• Glassless Carrier (specify size)
• Sturdy Column and Baseboard
• Red Filter

Latest Model
DeJUR FADEMATIC
8mm Magazine Ctd. f2.5

CASH PRICE **$74.50** used If New $127.50

Latest Model TDC STREAMLINER
2 x 2 SLIDE PROJECTOR with Semimatic Changer

• 300 Watt
• Blower Cooled
If New $86.50 CASH PRICE **$49.50** used

Latest Model TDC MAINLINER
2 x 2 SLIDE PROJECTOR with Semimatic Changer

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• Blower Cooled
If New $62.50 CASH PRICE **$37.50** used

Brand New – Latest Model
LEICA IIIf
with used SUMMITAR f2 Ctd.

• Full Synchro • Coupled RF
• Speeds: 1 sec. to 1/1000th
• Red ASA Rating Dial
SPECIAL CASH PRICE **$259.95**

Brand New Condition
STEREO REALIST OUTFIT

Consists of:
Stereo Realist Camera
Stereo Realist Viewer
Stereo Realist Flash Unit
Stereo Realist Case
CASH PRICE **$124.50** used
COMPLETE

Brand New-Complete
35mm BOLSEY B2 FLASH CAMERA OUTFIT

CASH PRICE **$79.50** Complete
Consisting of:
• BOLSEY B2 35mm Camera
• Eveready Case
• Flash Unit
• Lens Hood & Filter Holder
• 2 Standard Filters: 1-yellow 1-Daylight for Kodachrome
• Vinyl Carry All Gadget Bag
Total Value **$105.00**
Camera alone sells for $73.50

Brand New TELEPHOTO and WIDE ANGLE ATTACHMENTS

Easily Attached for Instant Use
For 8mm Cameras: Both Attachments
CASH PRICE **$14.95**
For 35mm Still Cameras:
Each Attachment only **$14.95**
Both Attachments only **$27.95**
Specify Camera and Lens

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DAVIDSON STAR-D
3 Section TRIPOD with Multi-Cam Pan-Tilt Head

• All-Metal
• Tubular Legs
• ¼ Turn Leg-Lock Rings
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Orig. $19.45 CASH PRICE **$11.95**
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8mm Roll Camera Ctd. f2.5

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REPROX 12
COPY STAND

Fits movie and still cameras. Photographs small objects with 2x magnification. Folds to fit pocket.
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Special Prices on Display Models. Brand New Performance Guaranteed.

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WESTON Cadet	19.95	14.45
G. E. DW-68	24.95	17.95
G. E. PR-1	32.50	23.95
NORWOOD Director	32.95	23.95
Exposure Meter Cases	each	$1.75

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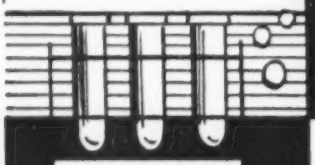
☐ Please send me your FREE Catalog of "For-Cash" Values
NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____
Check ☐ Money-Order ☐ C.O.D. 10% Deposit Enclosed ☐

48 HOUR SERVICE FOR COLOR PRINTS on our premises—if required.



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COLOR FILMS

. . . USE PORIUM TO PRESERVE

COLOR PRINTS

From Any Size KODACHROME ANSCO or EKTACHROME

2x (2¼ x 3¼) 20¢ ea. 9 for 1.65
(From 35mm Slides Only)
3x (3¼ x 4) 37¢ ea. 6 for 1.90
4x (4 x 5) 50¢ ea. 5 for 1.90
5x (5 x 7) 90¢ ea. 3 for 2.25
8x (8 x 10) 1.59 ea. 3 for 4.19

ALL PRINTS DONE ON NEW IMPROVED ANSCO PRINTON!!

YOUR FILMS FOREVER!!

Be sure that your film receives the new PORIUM TREATMENT. All films developed (at PANORAM LABS) receive the PORIUM TREATMENT automatically to insure indefinite life and freedom from damage against scratches and finger marks, due to handling, packaging and projection. PORIUM TREATMENT is the result of a series of tests (of trial and error) over a period of ten years and is now brought to you at no extra cost—exclusively at PANORAM.

NO OTHER LAB CAN MAKE THIS OFFER!!

EXCLUSIVE COLOR PRINTS AND PROCESSING!!!

20 Exp. 35mm Roll Ansco processed with Automatic Mounts
. . . 1.00 ea., 2 for 1.60, 3 or more .70 ea.
120 size Ansco processed
. . . 1.00 ea., 2 for 1.60, 3 or more .70 ea.

120 EKTACHROME . . . 1.00 PER ROLL

PROMPT SPEEDY SERVICE

35mm FAITHFUL COLOR DUPLICATES 6 for 1.00 / 20 for $2.00

SPECIAL MULTIPLE PRINT PRICES!

EXTRA-LOW PRICES ON ENLARGEMENTS

When ordering many from one slide, prices for each indicated under specified quantities, and no additional discount allowable unless specifically inquired about.

QUANTITIES	6	16	18	32	36	48	54	64	72	80
Wallets (1 15/16 x 2 9/16)		.14		.13		.12		.11		.10
2X (2¼ x 3¼)			.15		.14½		.14		.13	
3X (3¼ x 4)			.25		.24		.23		.22	
4X (4 x 5)			.35		.34		.33		.32	
5X (5 x 7)	.70		.68		.66		.63		.60	
8X (8 x 10)	1.35		1.25		1.20		1.10		1.05	

NOTE: Inquiries on large quantity duplication solicited. On all orders of 15.00 an additional discount of 5% may be deducted.
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Minimum Order 1.00 (No C. O. D.'s)

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ARKAY PRINT DRYERS

• For flat dry prints in just five minutes. Perfect results in either matte or glossy finishes. Priced from $9.25 to $48.95.

All Arkay Dryers Are U. L. Approved

Write for Catalog No. P-11

ARKAY CORPORATION

1570 So. 1st Street, Milwaukee, Wisconsin

MAKERS OF DRYERS—EASELS—PRINTERS—WASHERS

ARKAY PRINT WASHERS

• For prints and cut film. Patented straight line flow direct action sweeps upper and under sides with force. Rust resisting—Sturdy—Compact.

• 8 x 10, $4.65; 11 x 14, $8.35.

contests and markets

CONTESTS

United States Brewers Foundation is again running a Family Life Photo Contest open to magazine and newspaper photographers and free lancers of professional status. Photographs taken between December 1, 1952, and December 1, 1953, and postmarked no later than December 7, are eligible. Ten prizes totaling $1025 with a top prize of $500, will be awarded for the best photographs, published and unpublished, showing members of an American family engaged in some activity expressive of family life. An unlimited number of 8x10 photographs may be submitted to Family Life Photo Contest, Room 1025, 420 Lexington Avenue, New York 17, New York.

MARKETS

Arthur Towell Inc., is looking for pictures publicizing Wisconsin's recreational advantages. A minimum of $25 will be paid for each color transparency and $10 for black-and-white pictures. For details write Arthur Towell, Inc., 119 Monona Ave., P. O. Box 104, Madison 1, Wisc.

Children's Times, a newspaper for children, invites amateur photographers under twelve to submit pictures involving children to its Photo Editor, Children's Times, 97 Duane St., New York, N. Y. Payment will be to $5 per picture for those used.

Photographs International Publicity, an international picture agency, is in the market for picture stories having a broad, popular appeal whose pictures hold a particularly strong story-telling quality. Adventure stories, cheesecake, night life, etc., are the subjects needed. Black-and-white 8x10 glossy prints and 4x5 color transparencies, for cover use, should be accompanied by captions and the relevant story. PIP works on a 50% royalty basis with photographers, generally selling stories illustrated with black-and-white pictures at a minimum of $100 and color at $50 a shot. Write attn. Tomas Friedmann, 305 East 75th St., New York 21, N. Y.—

Photography

"I still say, Rodney, that there's no use trying to crowd the whole family into one group portrait."

Below Cost

MINIFILM'S FAMOUS

FALL CLEARANCE SALE!

GUARANTEED USED VALUES!

¢...coated *...flash synchronized

9.95

2 ¼ Square Wirgin, F4.5 ¢
620 Meteor F11 ¢
2 ¼ square Agfa Speedex Jr. f11
33mm Wirgin, F4.5, Vario
½-120 Ikonta A, F6.3 Novar,*
35mm Spartus F7.7
828 Kodak Bantam F6.3
120 Zeiss Nettar, F6.3
616 Kodak, F6.3
127 Falcon, F3.5 Wollensak
35mm Perfex, cpld rfdr, F3.5 lens
620 Vigilant, F 11
Voigtlander Brilliant Reflex, F6.3
35mm Spartus F3.5

14.95

2 ¼ square Ansco Speedex, f 4.5
35mm Buccaneer, cpld rfdr, f 3.5 ¢
2 ¼ square Voigtl. Baby Bessa, f3.5
127 Adox, F2.9 Cassar Compur *
127 Exakta jr. f 4.5 Ihagee
35mm Jubilette, f 2.9 Radionar
620 Kodak f 4.5 Kodamatic
35mm Perfex 55, cpld rfdr, f3.5
35mm Argus color camera f4
120 German f4.5 ¢* full or ½ 120
620 Vigilant f6.3
½ 127 Goldi f 2.9
2 ¼ square Wirgin f 4.5 Wollensak ¢
Uniflex reflex, f 5.6 ¢*
Voigtl. Brilliant, f 4.5 Skopar, Compur
120 Ihagee, f 4.5 Compur
620 Roamer II, f4.5 ¢*

19.95

616 Monitor, f 4.5
2 ¼ square Ventura, F 4.5 ¢*
828 Kodak Bantam f 4.5
35mm Dollina, f 3.5 Certar lens
620 Monitor, f 4.5 Kodamatic
35mm Kodak 35, f 4.5 ¢*
½ 120 German, F2.9 Radionar, Compur
120 Voigtl. Bessa, f 4.5, self timer
828 Kodak Pony, F 4.5 ¢*
Ciroflex A, f3.5
Argoflex E, F 4.5
120 German, f 4.5 Prontor
6X9cm Voigtl. Avus, f4.5 Compur
9X12cm German, F 4.5 Trioplan, Compur

24.95

Zeiss Ikonta B, f 3.5 Novar, compur ¢*
35mm Wirgin f 2 Xenon
½ 620 Kodak Duo, f 3.5 Compur rapid
620 Monitor, f 4.5 Supermatic
35mm Dollina, f 2.9 Cassar, compur rapid
120 Wirgin Adox, F 4.5, self timer *
35mm Perfex 102, cpld rfdr, F3.5 Woll. *
35mm Retina I, f3.5
120 Ikonta C, f4.5 Novar *
½ 120 Monte Carlo, f3.5 *
120 Kinax, f4.5 ¢*
5X7 Conley, F4 triple convertible lens
4X5 Conley, f6.3 Zeiss Kodak, compur

29.95

127 Exakta, f3.5 Tessar
Argus 21, f3.5 ¢*
620 Kodak Tourist, F4.5 ¢*
35mm Zeiss Tenax, F3.5 Novar, compur
35mm Agfa Karat, cpld rfdr, f2.8 Xenar, compur
120 Voit. Bessa, F3.5 Skopar*
Leica A, F3.5 Elmar
3 ¼X4 ¼ Auto Graflex, f4.5 Tessar
2 ¼X3 ¼ Playbel Makina, F2.9 Anticomar
35mm Perfex DeLuxe, cpld rfdr, f2.8 ¢*

34.95

2 ¼ square National Graflex, f3.5 Tessar
2 ¼ square Ikonta B, f3.5 Tessar, Compur rapid
620 Kodak Monitor, F4.5 Supermatic ¢*
Kodak 35 w rfdr, f3.5
35mm Dollina II, cpld rfdr, f2.9 Radionar

39.95

Iloca II, cpld rfdr, f3.5 ¢*
35mm Clarus, cpld rfdr, f2.8 ¢
620 Kodak Tourist II, f4.5 ¢*
620 Kodak Monitor F4.5, supermatic ¢*
35mm Diax I, f2.8 Xenar, compur ¢*(MX)
620 Kodak Duo F3.5 Tessar, compur rapid
Rolleicord I, f4.5 Triotar
Argoflex EF, f4.5 ¢*
35mm Gamma, cpld rfdr, 1 sec. to 1/1000. f3.5 Nikkor
3 ¼X4 ¼ Ser. B Graflex, f4.5 K.A.

49.50

35mm Weltini, cpld rfdr, f2 Xenon, compur
Standard Rolleiflex, f3.8 Tessar, compur
Rolleicord II, f3.5 Triotar, compur
Ikoflex II, f3.5 Triotar, compur
3 ¼X4 ¼ Ser. D Graflex, f4.5 K.A.
2 ¼X3 ¼ Watson Press, Kalart rfdr, f4.5
4X5 Speed Graphic, f4.5 K.A., compur
35mm Wirgin, F2 Xenon, compur rapid¢*

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Super Ikonta C f3.5 Novar, Compur	$54.00
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Kodak Reflex II, f3.5 ¢*	69.50
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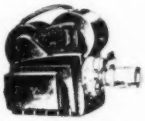

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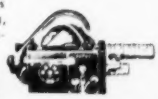

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Leica IIIF F 2 Summicron c*	393.00		210.00
Contax F 2 Sonnar		67.00	45.00
Contax II F 2 Sonnar		129.50	100.00
Contax III F 1.5 Sonnar		168.00	125.00
Contax IIA 2 Sonnar c*	444.00	210.00	185.00
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Nikon F 2 Nikkor c*	288.50	179.00	135.00
Nikon F 1.4 Nikkor c*	379.50	219.00	170.00
Kine Exakta I F 3.5 Tessar c*		84.50	65.00
Kine Exakta VX F 3.5 Tessar c*	249.50	172.50	140.00
Kine Exakta VX F 2.8 Tessar c*	269.50	186.00	150.00
Kine Exakta VX, Body Only *	209.50	155.00	110.00
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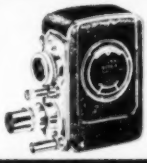

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Voigtl. Prominent F 1.5 RF c*	275.00	178.00	130.00
Voigtl. Vito II F 3.5 Skopar, Pronto c*	84.50	34.50	20.00
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Bolex H8 Leader F 1.9 c	291.50	179.00	145.00
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Keystone K 70, 500 W case	79.50		40.00
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Keystone K 66, 750 W case	127.50		65.00
Revere 48 750 W	182.50	97.00	75.00
B&H 273 750 W cc	199.95		100.00
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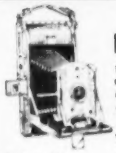

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3¼ x 4	60c	11 x 14	4.95
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WRITE

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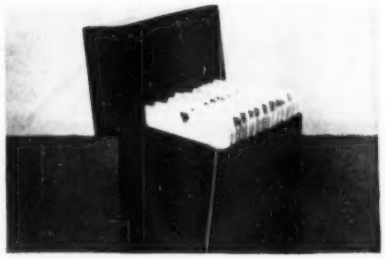
photo tips— short cuts to better pictures

Unexposed Film Storage

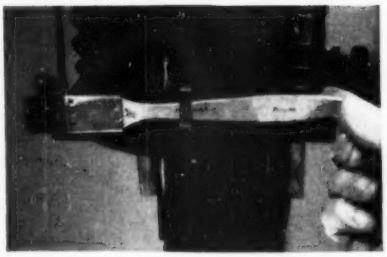
Storage in a refrigerator is recommended for most efficient preservation of unexposed film. If the box containing the film has been opened, or if it does not have a sealed foil wrapper, a small quantity of silica gel placed in the container will serve the purpose of absorbing moisture and preventing condensation on the film. It is advisable to remove film from refrigeration a couple of hours before loading camera.—*Clyde L. Allison, Cadillac, Michigan.*

Handy Negative File



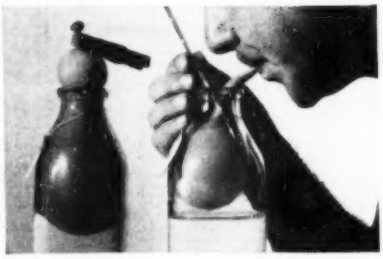
An ordinary 3x5-inch index-card file box makes an ideal and inexpensive file for 2¼x2¼ negatives. Arrangement of the negatives as shown in the accompanying photograph will provide the maximum file space and will keep them neatly in order—either alphabetically or by whatever classification you may prefer to use. The box is inconspicuous, occupies little space, and is a convenient means of keeping negatives of one size together.—*H. W. Woolard, Kenmore, N. Y.*

Clip for Negative Brush



A handy clip for holding your negative-dusting brush in place in the darkroom will save time and annoyance. The small clip shown here was bent from thin sheet brass, polished, and covered with a protective coating—clear nail lacquer or shellac can be used for this purpose. Mounted with a small machine screw at a forward edge of the enlarger bellows frame, it keeps the brush readily available right where it is needed.—*K. Bronaldo, Sturgis, Mich.*

Preservation of Developer



Deterioration of contents of a partly-emptied bottle of developer solution can be retarded by forcing air from the bottle. First, a straw is inserted to just above level of solution, followed by a deflated toy balloon to be blown up. As balloon inflates, air in bottle escapes through straw, which is then withdrawn and more air blown into balloon for complete closure. Neck of balloon is then twisted and caught with a spring clip.—*L. Hochman, Sherman Oaks, Calif.*

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Why not send in your own ideas for better picture-making and darkroom aids? PHOTOGRAPHY will pay $10 for each photographically-illustrated Tip accepted—$5 if not illustrated. The material must be original and not previously published.

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27½ ft. loads ASA 40 Daylight (32 with filter)

Each roll will make 8-20 exp. or 5-36 exp. cartridges. Think of the $ you save. Grainless as Kodachrome; yet, it's 5 times faster! Shoot in poor light; stop down more for greater depth of field.
Supply is definitely limited—order now! Processing available, but not included in price. 35mm x 27½ ft.

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45c post. & ins.

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Tools and Techniques

(*Continued from page 26*)

Short-Run Color Printing. The essential features and principles of the Kodak Ektalith Process, a low-cost photomechanical reproduction system for short runs which is not yet commercially available are described in Vol. 21, No. 2 (May 1953) of the *Journal of the Biological Photographic Association*. The article, prepared by journal editor Lloyd E. Varden from the publications of Kodak researchers Walter Clark and Henry C. Staehle, represents the first disclosure of the details of the unique process to other than specialized graphic arts and technical groups. In addition to several black-and-white setup illustrations of the basic equipment, the article includes a pair of full-color Ektalith reproductions of botanical subjects supplied by Kodak, which have been tipped into the journal. The Ektalith process is quite similar to conventional offset lithography with several specific exceptions: (1) it employs three colors instead of four—the black is eliminated; (2) all color correction is achieved photographically while registration is done manually; (3) all printing is done with 266-line halftones; (4) special Kodak Ektalith printing plates are required for printing, and (5) a slightly modified Model 1250 Multigraph Duplicator serves the purpose of the offset printing press. In the interest of economy, the Ektalith system has been standardized on 35-mm color transparencies, with a fixed limit on the number of diameters that the image can be enlarged. By way of introduction, Mr. Varden surmises that the Ektalith process has already progressed beyond the experimental stage, and that its introduction should lead to a substantial reduction in the high cost of short-run color printing.

Vigorous Competition in the 16-mm wide-screen movie field is already under way just half a year after 20th Century-Fox staged their first demonstration of full-dimension 35-mm CinemaScope. Early in June, the Vistarama company of Hollywood put on their initial demonstration of wide-screen 16-mm movies using an anamorphic (image-squeezing and image-expanding) lens system. Now, Bell and Howell has staged a demonstration of its own 16-mm wide-screen system which includes stereophonic sound for the first time in 16-mm. The occasion was the National Audio-Visual Assn. convention at the Hotel Sherman in Chicago, on July 31. Here 16-mm reductions of *The Robe*, 20th Century Fox' CinemaScope production, and several other CinemaScope films were shown along with several original films photographed with the new B&H unit.

The stereophonic sound system employs a modified version of the B&H Filmosound magnetic sound projector. Two differer.t sound tracks are recorded side-by-side on a single strip of magnetic oxide bonded to the film edge, one representing sound originating on the left-hand side of the scene photographed and the other on the right. The respective

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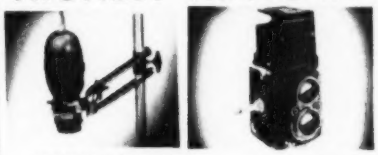

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Tessar F:3.5 ctd. **$178.00**
XenotarF:2.8ctd **$258.00**

Ciroflex, F:3.5 Alphax	57.50	32.50
Ciroflex Rapax Synchro	93.50	67.00
Graflex 22, F:3.5 Synchro	89.50	61.50
3 ¼x4 ¼ Super D Graflex	246.75	125.00
Hasselblad Ektar F2.8	499.50	322.00
Polaroid Model 95	89.75	55.75
Polaroid Pathfinder, 110	249.50	178.00
Primarflex Tess. F:3.5 pre-set	169.50	.....

RICOHFLEX Latest, F:3.5 ctd. synchro. BRAND NEW $97.50

Rolleiflex Auto, Xenar F:3.5	.....	108.00
Rolleiflex Auto, Tessar F:3.5	.....	119.50
Rolleicord II, F:3.5	.....	59.00
Rolleicord IV MX Xenar 3.5	134.55	.....
Kodak Reflex II, F:3.5 ctd.	154.00	69.00
Medalist, Ektar F:3.5, Rfdr.	.....	78.00
Medalist II, Ektar 3.5, Rfdr.	297.50	187.00
Super Ikonta A, Tess. 3.5 Rfdr.	162.00	89.00
Super Ikonta B Tess. 2.8 Rfdr.	236.00	88.50
Super Ikonta C Tess 3.5 Rfdr.	186.00	84.00
Super Ikonta BX Tess 2.8 Rfdr.	280.00	119.00
Voigt. Bessa II R.F. Skopar 3.5	124.00	66.00

LaBelle 500, Automatic 2x2 projector, 500W Blower-cooled, BRAND NEW $67.00

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SVE 'Skyline' 200W	34.75	18.00
SVE 'Skyline' B, 300W Blower	52.50	29.75
TDC 'Headliner' 200W, Blower	37.50	26.00
TDC 'Showpak' 300W, Blower, C	54.50	34.00
TDC 'Mainliner' 300W, Blower	62.50	36.50
TDC deLuxe 'D' 300W, Selectron	69.50	42.50
TDC Duo, 2 ¼x2 ¼, 300W	69.50	41.00
Golde 'Coronet' 200W, Blower, C	49.50	32.00
Golde Reflex, 2 ¼x2 ¼, 300W	86.50	52.00
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Dormitzer Synctron, 1954	109.00	.....
Strobonar V, Battery-pack	119.50	73.50
Strobonar III, Complete	189.50	128.50
Sun-Lite II, Battery-pack	88.00	53.00
Thriftlite 'Commander', Latest	59.95	38.00
Ultroblitz Amateur III	59.95	38.00

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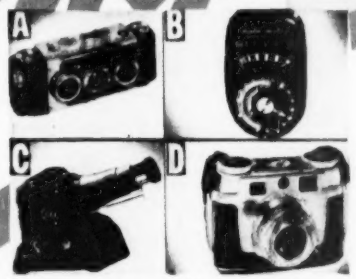
B & H Auto-8, 172-B, F2.5	134.95	82.50
Bolex H-8, Leader F1.9	291.50	179.00
DeJur Citation F2.5	77.50	42.50
Keystone Pathfinder F:2.8	49.95	28.50
Keystone BelAir F:2.5, Mag.	79.95	47.50
Kodak Brownie, F2.7	39.95	28.00
Kodak Magazine 8, F1.9	150.95	87.50
Revere 50, F2.8	49.50	27.00
Revere Ranger, F2.5	74.50	44.00
Revere 40, Mag. F2.5	99.50	62.00
Revere 84, Turret, F2.8	112.50	73.75
B & H 221, 500W, case	99.95	60.75
DeJur 750W, Case	159.50	86.50
Keystone K-70, 500W, case	79.90	53.00
Keystone K-66, 750W, case	127.50	73.50
Kodak Brownie, Case	62.50	44.00
Revere 85, 500W, Case	124.50	63.00
Revere 90, deluxe, 750W.C.	159.50	89.50

KEYSTONE A-7, 16mm Movie Camera 2.8 cm ctd. lens, BRAND NEW $43.50

16MM CAMERAS & PROJECTORS

B & H Mag. 200, F2.5	174.95	118.50
B & H Filmo 70-DL, F1.9	364.95	235.00
Bolex H-16, Leader, F1.9	299.50	182.00
Bolex H-16 DeLuxe F1.9	372.75	248.00
Cine Kodak Mag. 16, F:1.9	.....	74.50
Cine-Kodak Mag. Royal F1.9	176.25	118.00
Revere Mag. 16, F2.5	157.50	78.00
Victor IV, 3-lens Turr. F1.9	.....	110.00
B & H 278, 750W, Case	199.95	139.50
Keystone A-82C, 750W, case	129.50	78.50
Keystone 16 B-V, motor viewer	169.50	98.50
Revere P-8, 750W, Case	182.50	96.00
Argus Premier 70, Sound	540.00	258.00
B & H Filmosound 285 C	449.95	268.50
B & H 285, Magnetic Sound	699.95	458.00
Revere Sound Projector	325.00	186.00



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2x2 Slide projector 300W, Blower
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Argus C4, F:2.8 ctd. Rfdr.	89.50	53.00
Bolsey "B", F:3.2, Ctd. RF	61.50	29.00
Bolsey 'B-2' F:3.2 ctd. Synchro.	73.50	44.50
Bolsey 'C' F:3.2 ctd. Synchro	109.50	63.00
Canon, Serenar f:1.8, Rfdr.	295.00	189.00
Contessa 35 Tess 2.8 RF Synch.	214.00	114.00
Exa Camera, F:2.9 ctd.	99.50	61.00
Kodak 35 Rfdr. F3.5	86.75	38.00
Kodak Pony 135, F:4.5 ctd.	35.75	23.00
Mercury II, F:2.7	41.50	21.00
Nikon, F1.4 ctd. R.F.	349.00	219.00
Praktica FX, Tess. 3.5 pre-set	98.50	.....
Retina II Xenon F.2	.....	79.00
Retina II A, Xenon F:2, synch.	164.10	114.00
Revere Stereo 33, F:3.5 Synch.	174.50	106.00
Robot II Synch. F:2.8	.....	62.50
Robot 'Star' Xenon F1.9	245.50	136.50
Voigtl. Vito II F3.5, Synchro.	84.75	36.00
Voigtlander Prominent F:1.5	275.00	177.00
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Leica G, Summar F:2	.....	118.00
Leica IIIC, Summar F:2	339.00	168.00
Leica IIIF, Summitar F:2	368.00	229.00
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35mm Summicron F:2.8 W.A.	102.00	67.00
50mm Elmar F:3.5	68.00	32.00
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105mm Steinheil F:3.8	38.00	.....
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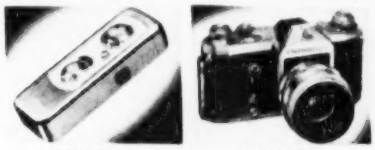

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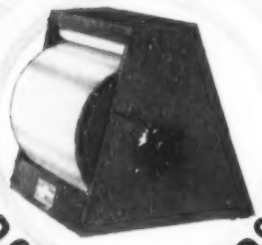

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tracks are played back through separate amplifier-speaker systems placed at opposite ends of the curved elongated projection screen and along the sides of the auditorium.

Voigtlander's unique reflex housing for the 35-mm Prominent camera which Willoughbys first showed the trade in the spring of 1952 at the St. Louis convention of the MFDFA has finally reached the American market. The housing, which can be used for reflex viewing and focusing or as a "suspended-frame" type sports finder, incorporates the rear element of a family of telephoto lenses that Voigtlander has designed for use with the Prominent camera. For the present, only the Reflex Housing ($159.50) and the 100-mm Telomar $f/5.5$ telephoto lens ($61.25) are available. Obviously the price of additional telephotos that are being added to the line will be substantially lower than that of complete lens units incorporating rear as well as front elements. An accessory prism focusing device for inclined or eye-level viewing of the reflex image is also available now at $45.00.

Odds & Ends. If it's speed you want, there's a note in *Japan Camera Trade News* (June, 1953) of a new $f/1.1$, 50-mm lens in Leica mount which will be exported presently by Japan Industrial Corporation, Central P. O. Box 53, Tokyo. The lens is claimed to have a resolving power of 40 lines/mm at full aperture and 27 lines/mm at the edges.

. . . An informative article on the types of stainless steel used in photographic processing equipment appeared in the July-August 1953 issue of *Ansconian*, published by Ansco, Binghamton, N. Y. Among the interesting points developed is the meaning of the grade numbers (18-8 indicates about 18 percent chromium and 8 percent nickel), the details of "passivation" with nitric acid, and the merits of solder and welding as sealing and joining materials.

. . . And now comes news that Ilford H.P.S. emulsion, first discussed here last July, has appeared in England in sheet film form where it had previously been restricted to glass plates. Rated at about 400 A.S.A. (daylight) and capable of being pushed considerably by extended development in suitable processing solution, Ilford H.P.S. plates in large sizes have been available here through Alco, New York. Sheet-film supplies will not be on hand until England's domestic demands have been satisfied.

. . . The first true telephoto lens with automatic diaphragm control, for 35-mm single-lens reflex cameras, to reach the American market is the 135-mm Travenar $f/3.5$ made by A. Schacht of Munich. The automatic pre-setting lens, priced at $99.95, fits the Kine Exacta, Praktica, Praktiflex fx, Contax S and Contax D, and Pentacon. Another model of this telephoto lens with rangefinder coupling is available for all models of the Leica and Canon; distributor: Agof-Schacht, New York City 10.—

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"How to Do It" Instruction Sheet Furnished FREE of Extra Charge

All Metal! Powerful! Polished Chrome!

You'll get amazing results in photo micrography. Use metal washers same size as your filters. Fasten on eye end of your microscope—then insert in your filter holder and take beautiful micro-photos of sugar crystals, salt, etc. Our instruction sheet gives you full information.

50X Microscope Has Dozens of Interesting Uses. Easy to focus. Excellent, strong optical system. Practical for all sorts of minute, close-up examinations. Gives wonderful, sharp, clear magnification. Polished chrome diagonal bottom concentrates light on subject. Here's the most compact, handy microscope ever offered at the price—a $7 value. Metal body has hard, gray finish. Instrument weighs approx. 2 ozs., 4½" long.

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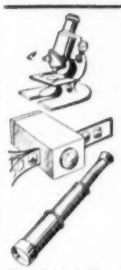

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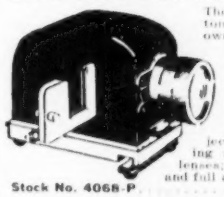

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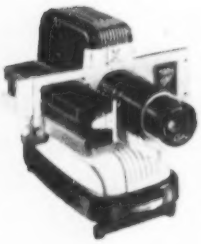
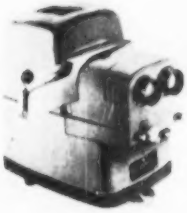
You'll applaud the way your slides are projected in their true beauty when TDC sets the stage! Slide shows are easier, speedier, lots *more fun* and *less work* with the TDC Selectron Changer System, whose finger tip controls select, project and refile slides instantly without fuss or touching them by hand!



TDC MAINLINER "300" A TOP PERFORMER— Blower cooled, brilliant 300-watt illumination and coated 5" f/3.5 *anastigmat* lens; helical focusing mount, positive micro tilt adjustment. With Selectron Semimatic Changer as shown .....**$62.50**†

TDC HEADLINER TAKES A BOW— Sparkling ruby-red and grey finish, quality at an economy price! Blower-cooled, 200-watt illumination: 5" coated *anastigmat* lens .....**$37.50**†



TDC STEREO-VIVID FOR 3-D THRILLS—For 35mm stereo slides and two-dimension 2x2" slides. Twin 5" f/3.5 *anastigmat* lenses, two 500-watt lamps for ultra-realistic brilliance .... **$175.00**†

†Prices include Federal Tax, are subject to change without notice.

*Sid Caesar and Imogene Coca star in NBC TV's "YOUR SHOW OF SHOWS" Sat., 9:00 P.M., E.S.T.

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camera clubs by Whit Hillyer

Photographic Honors—Part Two

In the August epistle, I teed off on the method whereby honorary titles are dealt out by photographic societies.

It didn't take long for a letter to reach me from my good friend Norris Harkness, PSA president. There's been other mail too, of course, much of it in support of my position. But let's examine some of Norris' testimony for the defense.

He admits that occasionally a PSA member does instigate action on his own honorary title by asking somebody to put him up. "It is not supposed to happen that way, but it does," writes Norris. "And a second case arises where one member wishes to propose another and must go to the candidate in order to obtain the full schedule of material for presentation to the honors committee." This is one point where I still can't concur. It seems to me that at the local level a man and his works certainly should be sufficiently well known without asking him for documentary evidence of prowess or industry on behalf of the lodge.

Back to Harkness: "There are eight committees in the Society—one in each division and one for those members having no division affiliation—whose sole job it is to make certain that honors applications are submitted for every member in their area who they think deserve the honor." Right here is where one of my major suggestions comes in—that the committee's work be deputized so as to cover more ground thoroughly. Certainly nobody expects a handful of men to unerringly select all deserving candidates.

Harkness again: "In most instances individual proposers . . . initiate the application and carry it through to the honors committee without any activity toward it on the ultimate recipient's part . . . We are making every effort to honor those members who have done outstanding work . . . without their knowing anything more than that some one has asked them for additional information to complete an application . . . Knowing the men on the honors committee and the honest sincerity of their approach to a most difficult task, I believe no one could do a better job to make PSA honors real *honors*. . . ."

Okay, Norris. We've spoken our piece and kept it pretty well on the alkaline side, like the good friends we are. I know you and the boys have problems—and you know I'm cognizant of PSA's good works. More of this over a cup of coffee!

A Word from Down Under

W. Westwood, Esq., writes from Australia to say that he wants to start a club down there for the exchange of prints and photographic literature with folks Stateside. Mr. Westwood writes as one who's extremely interested in photography. He is especially anxious at this time to receive American comments and literature regarding cameras and the processing of film. If you'd like to help him start his club, address him at 29 Defoe St., Punchbowl, N.S.W., Australia.

R. Dienthal

Double winner Othon Goetz (center) receives PSA's Harris B. Tuttle trophy for best family film from Mrs. Margaret Conneele (left), chairman of the PSA Motion Picture competition. Mrs. Goetz (right) holds husband's first award, Grand Award.

Color's Important in Canada

Without too many in the States being aware of it, *Color Photographic Association of Canada, Inc.*, in six short years has built an extremely active organization for amateur slidemakers north of the border. *CPA* exists solely "to foster and promote the art of color photography." It publishes a timely quarterly journal of professional caliber, and a news bulletin five times a year. Among benefits offered members are an instruction set service, evaluation service, general and nature slide circuits, and a library book service. The first annual *CPA* convention is being held October 2-4 at Toronto, with outstanding Canadian and U.S. color experts on the program (including the Reverend and ubiquitous Herman Bielenberg, of course!). Here's truly an active outfit—and please note that even though they're loyal subjects of Her Majesty, they spell color *color*—no "u". If you want to correspond, write the president, Perc E. Powell, 256 Bond St., North, Hamilton, Ontario, Canada.

Co-op Printing Paper Setup

Realizing that many amateurs have occasional need for papers of various grades and surfaces, *Midwood Camera Club* (Brooklyn) is purchasing from six to ten varieties in quantity lots, 11 x 14 size. When a *Midwood* member needs a sheet or two of a certain kind, he buys it from the club at actual cost. This avoids the necessity of any individual's stocking a lot of items he might use only once or

twice. Main idea back of *Midwood's* plan is to encourage the making of more prints, with better representation in the club competitions.

Club Condenses Contest Notices

As part of an overall streamlining program, *Metropolitan Motion Picture Club* (New York City) has set up its contest announcements in chart form, replacing the former three-page mimeographed letter format. Charts are printed in black ink on yellow cards 4 x 9¼-in. size. They're extremely legible, and suitable for posting for easy reference. Evidence of *Metropolitan's* renewed organizational vigor was this year's Gala Night, when 2,000 people filled the Hunter College assembly hall for a 16-mm program. Additional details on the club's work and progress can be had from Leo Heffernan, 80 Broad St., New York, N. Y.

We hear that *Trenton Camera Club* is —or was—looking for new quarters. Surely some of you other Jerseyites have a helpful idea for them?

In *Endicott* (N. Y.) *Camera Club's* "Viewfinder" one complete column contained merely the following: "Why is this space so empty? Because *you* didn't send in something to fill it up. . . Let's not have this happen again in the next issue!" Give any of you other club bulletin editors a nasty idea?—

Contest Pictures To Be on Exhibit

Again the $25,000 PHOTOGRAPHY International Picture Contest—the world's largest annual photographic competition—has topped its preceding year's record . . . this time with a total of 91,103 entries, surpassing the 1952 figure by some 17,000 (17,806, to be exact).

The prize winners in this year's contest were selected by a distinguished panel of outstanding photographic experts, including Wilson Hicks, Irving Penn, Arthur Rothstein, W. Eugene Smith, Edward Steichen, and Frank Zachary—with Bruce Downes, editor of PHOTOGRAPHY, as ex-officio member.

In accordance with their usual custom, the publishers of PHOTOGRAPHY have arranged for an exhibit of pictures which were prize winners this year, at the Kodak Information Center, Grand Central Terminal, and in the street-level windows of the IBM Corporation, 57th Street and Madison Avenue, both in New York City. These exhibits will open on November 10, simultaneously with the appearance of PHOTOGRAPHY's big December salon issue on the newsstands. That issue will contain the complete list of winners and reproductions of many of the prize-winning pictures.

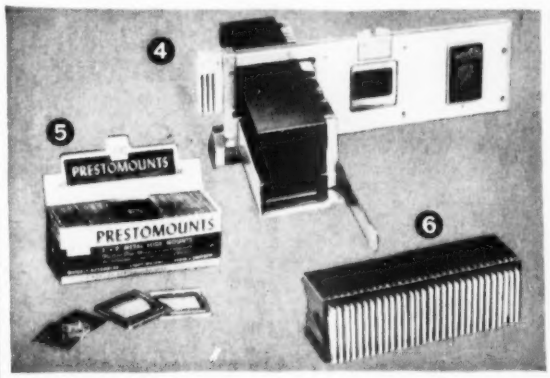
Arrangements for displays in other parts of the country are under way, and the camera columns of local newspapers will carry details of these exhibitions as plans are completed.—

SIX TDC WAYS TO A BETTER SLIDE SHOW OF SHOWS

1 GREATER BRILLIANCE shows off your slides! Blower-cooled 500 watt TDC Streamliner "500" has 5" f/3.5 *anastigmat* lens. Selectron Semimatic 2x2" slide changer included . . **$84.50**†

2 EASY PORTABILITY lets you show your slides anywhere! Built into its own metal case, blower-cooled TDC ShowPak "300" has 300 watt illumination, 4" f/3.5 *anastigmat* lens, handy built-in slide file. . . . . **$54.50**†

3 SMOOTHER SHOWING with roller-bearing focus, rear tilt knob, Selectron Semimatic Changer, included with TDC DeLuxe Model D, 300 watt blower-cooled projector, 5" f/3.5 *anastigmat* lens. . . . . **$69.50**†



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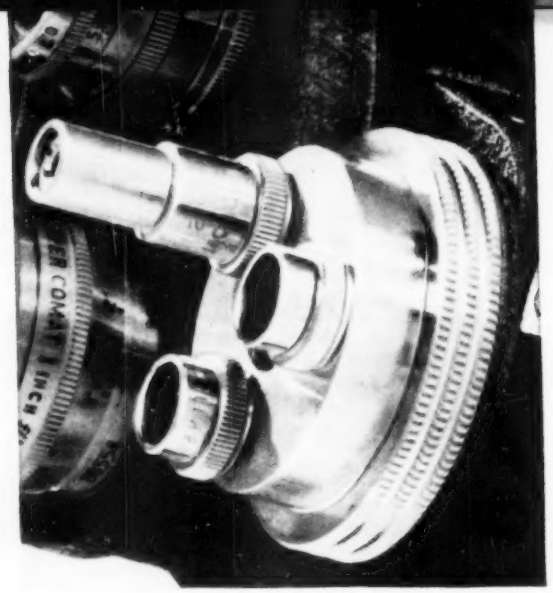

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Indirect illumination packs a new thrill for black-and-white. It is soft, adds depth, covers greater area, and stimulates subject spontaneity

By PETER GOWLAND

Photographs by the Author

BOUNCE FLOOD...

THE VERSATILE MOVIE LIGHT

BOUNCE floodlighting, long an accepted technique with the still photographer, has an equal number of advantages for the makers of black-and-white movies although precious few of us seem to have used or appreciated it.

Before we go into the finer points of the system, let's have a ten-sentence round-table on lighting: For our purpose, it can be divided into two classifications, direct and indirect. Direct light has the quality of sunlight, giving a hard, contrasting shadowy effect because it originates from a point source. Indirect light has the quality of open shade, giving soft shadows because it comes from a wide source such as the whole sky or, in the case of bounce flood, from the whole ceiling or sidewall. Each type of lighting has its place and should be used according to the mood and effect we wish to create. Hard lighting emphasizes line, character, and texture and is used for dramatic effects. Soft lighting stresses mass and is more flattering because the shadows are blended by the disbursement of light; the effect is that of gay serenity because the room seems to be full of light. For pictures requiring naturalness, nothing can beat *bounce*

1. Daughter Mary Lee gets help with dress as birthday party hour arrives.

2. Now to button the shoes. (Two No. 2 floods aimed at ceiling furnish light.)

3. Let's pretty your hair a bit. (Author shot at *f*/2 on fast pan film, 24 frames.)

light when it is used advantageously.

Bounce light, for movies, is simply a matter of lighting the ceiling instead of the subject and using this reflected light on the subject. Some of its advantages:

MORE FLATTERING. For a really flattering picture, nothing can compare with bounce light in movies—it is especially valuable when photographing women. Of course, men like to be flattered too, but they don't necessarily feel that softness is a requisite for a handsome portrait, and they have less objection to character lines showing in their faces.

TIME-SAVING. When making a series of movie scenes in a room, only one lighting setup is necessary to cover an extensive area; sometimes the one setup will cover the entire room. There is no need to change f/-stops, because the lighting is constant. With this type of lighting you can move about with less effort and thus take many more scenes.

CANDID APPROACH. Your subjects' eyes aren't bothered by bright lights, therefore they are much less aware of the camera, and thus give more natural and spontaneous reactions.

Bounce lighting is especially good for holiday movies—Christmas, Thanksgiving, Easter, Mother's Day, weddings, birthday parties, and other family affairs. A good example of how bounce light made photographing my daughter's birthday party easy, is illustrated here. Mary Lee was three years old. I was able to make a complete home movie of the occasion by setting up the lights only three times.

The first pictures—of her being dressed—were made in the bedroom; the second setup was in the dining room where she greeted her guests and served the refreshments; and the third was made for her opening her gifts. With this minimum amount of light moving, I was able to get a maximum amount of footage without disturbing the general interest and the fun. By handing the movie camera to various members of the family, all were able to participate in the movie.

The number of flood bulbs needed, and the wattage, will depend on (a) the height and color of the ceiling and (b) speed of the film you use. On the illustrations shown here, I used two 500-watt floods in reflectors (two reflector-floods would have done as well) and was able to shoot at 24 frames a second at f/2 on Super-XX black-and-white film. The ceiling was a normal eight-feet high and was a light cream color.

Use of bounce light with color film is fraught with (*Continued on page* 98)

4. Guests arrive . . . and Mary Lee greets them.

7. Lighting is soft . . . subjects are less aware of camera.

10. . . . and more presents, as guests look on. Then . . .

13. . . . and a "Thank you" buss for the donor.

5. Same lighting setup covers traditional blowing.

6. . . . and visual evidence of how good cake is.

8. Floods are shifted to ceiling of living room . . .

9. . . . where Mary Lee starts opening her presents . . .

11. . . . camera shifts to catch cute reaction shot.

12. Back to another present, with camera closer in . . .

14. "Now for some fun with this pounding toy" . . .

15. . . . Mary Lee wilts—and a gem of a film is over.

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Hollywood report

by Louis Hochman

Crazy Wide-Screen Camera

During a fancy press shindig a few fortnights aft, *MGM* carefully lifted the hem of its Iron Curtain and gave us a tantalizing peek into its wide-screen future. Much was impressive but none so much as the results of that peculiar wide-screen camera we reported on two columns back—the one that runs the film past its lens sideways to get a wider format frame than is possible with conventional operations. As yet, the running mechanism of the camera hasn't been fully worked out so motion pictures couldn't be made with it, but MGM technicians did shoot a series of stills with it which were projected on a huge 60-foot wide by 21-foot, 7-inch high curved screen. The ratio is 2.67:1 which very closely approximates CinemaScope's 2.66:1. The giant black-and-white projected stills were of excellent quality, grain and distortion-free, and with surprising depth of field.

To make the film run sideways past the lens, Metro's camera wizards simply flopped a camera over on its side and reworked the frame aperture plate and gate mechanism to produce a long, narrow picture 10 sprocket holes wide instead of the usual four. Distortion at the edges is avoided by a curved frame aperture plate which curves the film slightly and brings all portions of the frame into equidistant positions behind the lens. Beauty of the system is that it allows unobstructed use of all lenses from short-focus wide angles to long-focus telephotos, and can take full advantage of the desirable features of each lens. Its final results can also be projected without benefit of any special projection lens attachments, only a shorter focus projection lens being required.

In adapting this long, sidewise negative to conventional 35-mm projectors, an optical printing process turns the frames around 90 degrees and reduction-prints them onto conventional 35-mm film. This procedure also reduces the original grain size producing a finer-grain picture than if it were filmed on that small format to begin with.

Same Old Stereo

And if you think that wide screens are the latest thing in movie entertainment, lend an ear to what Herbert Barnett, president of the Society of Motion Picture and Television Engineers, had to say at a recent convention of the Independent Theater Owners of Ohio. Quoth he, "Big screens go back to the infancy of the moving pictures. A 98-foot screen was built and used in 1899. In the 30's, an outdoor panoramic screen was constructed on the curved wall of a building. This beaded screen was, believe it or not, 33 feet high and 196 feet wide.

"Furthermore, the projection system for this mammoth screen combined the basic features of Cinerama and CinemaScope. The screen image was projected by two interlocked machines. Each projector was equipped with a special optical device called a 'Hypergonar.' We know it in America as the CinemaScope lens. By this marriage of two processes, the film images were magnified 1200 times in width." Unquote! So what else is new under the sun?

Mother Nature, Make-Up Artist

Up in the arid wastes of Death Valley, Mother Nature was the chief make-up artist for the cast of *War Paint*, a Howard Kock-United Artist Pathe Color production dealing with the trials and tribulations of a lost cavalry patrol in search of an Indian chief. To take advantage of the ravages of nature, Director Leslie Selander departed from common Hollywood practice and shot the outdoor portions of the story in progressive sequence, beginning at the beginning and ending at the end. During the early sequences of the story, the cavalry unit of nine men, headed by actor Robert Stack, start off as a clean-shaven, well-uniformed group of soldiers. With each day of shooting, however, the men's beards grew longer, their lips became cracked and parched under the blistering desert sun, their skins burned darker and darker, and their uniforms became more tattered and torn. All the make-up man had to do each day was to keep them suitably dirty. By the time all the outdoor sequences were finished, the elements had turned Bob Stack and company into a stubble-faced, sun-baked, grisly mess of humanity which was exactly what the script called for.

Came time for the interior sequences and the crew returned to Hollywood where the remaining scenes were shot in reverse order, this time starting with the end of the story and ending with the beginning. As each of these sequences was filmed, the make-up man would trim off a little of the chin growth and clean up the men's features by calculated stages until, by the end of the 14-day shooting schedule, Stack and his men were again clean-shaven credits to the United States Cavalry.

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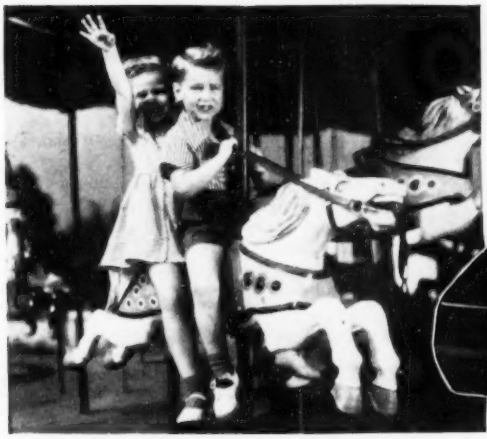

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Bounce Flood

(*Continued from page 94*)

at least two more-or-less serious hazards —the necessity for a much greater amount of light, and the fact that the color temperature of the resulting light will be adversely affected by the color of the ceiling from which the light is bounced. The first stumbling block can be overcome, of course, by adding additional floods of the same size or increasing the size of the bulbs, and some speed can be gained by running at 16 frames a second instead of 24, but the difficulty of improper color temperature of the bounced light probably would put shooting of this type on a purely experimental basis.)

A good way to understand the difference between the amount of light from a direct source and that which is bounced off the ceiling is this: if your exposure is based on floods at ten feet and the total distance from lamp-to-ceiling-to-subject is still ten feet, it will be necessary to open up two stops more than is recommended for direct light. (This is based on tests with light-colored ceilings). The lighter the ceiling, the better it reflects, naturally.

The amateur wants to make merely nice pictures. Before you can get him to improve his work, you have to interest him in making good pictures. One effective way is the group project, such as photographing a community, in which a number of photographers participate. Through activities like this, the amateur's attention is drawn to subjects he had not previously noticed, and to the fact that he can make better pictures when he aims his camera at familiar things and experiences. The pictures then come alive with the meaning or the sheer beauty of the scene, not merely its prettiness.

—Edward Steichen

WHERE TO PLACE LIGHTS. Placement of lights with bounce flood is really no problem. There are only two things to keep in mind. Place the floods high enough so that none of the light hits the subjects direct, or your pictures will be overexposed . . . and, have the floods somewhere in the area of the camera so that the ceiling above the camera is brightest and the light falling on the subjects will be at a 45-degree angle rather than from directly overhead. In some cases, you can bounce your light off a nearby wall as well as the ceiling.

Next time you get out the movie camera for indoor shots, investigate the wonders of bounce light. Instead of turning the floods on the family, aim them at the ceiling. Your movies will have a natural effect that is possible in no other way. No longer will you have to set up lights specifically for each scene. Your work will be faster, and you will discover that the *easy* way—the *bounce light* way—is the *best* way.—

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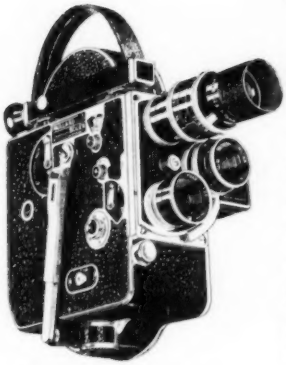

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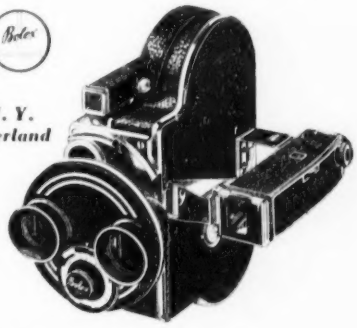

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new books

YANKEE PHOTOGRAPHER by George H. Hill. Published by Coward-McCann, Inc., New York, N. Y. Cloth bound, 5½x8, illustrated, 184 pages, $3.

Here's a colorful account of the adventures of a star newspaper photographer who covered some of the most exciting news events in New England during the 1920's. Hill's photograpic scoops included what was perhaps the first aerial shot of a football game (the 1919 Harvard-Yale game in Cambridge), the wreck of the *Robert E. Lee* on Cape Cod during a storm, and the record-breaking racing voyage of the schooner, *Gertrude L. Thebeaud*, between Gloucester and Halifax. Now publicity manager for a railroad, Hill left the newspaper business because he felt that it was being taken over by machines. "Today all the thrills that went with early newspaper reporting have gone," he laments in the final chapter.

POCKET LEICA BOOK by Theo. Kisselbach. Published by Heering-Verlag, Seebruck am Chiemsee. Distributed in the United States by Rayelle Foreign Trade Service, Philadelphia, Pa. Cloth bound, 4½x6, illustrated, 192 pages, $2.95.

This is a concise, attractive, and convenient handbook for anyone who owns a Leica. Small enough to slip easily into your pocket or gadget bag, it covers briefly a wide range of topics including Leica parts, camera operation, flash, films, processing, accessories, and lenses.

PHOTOGRAPHY WITH A LEICA by J. Allan Cash. Published by The Fountain Press, London, England. Distributed in the United States by Rayelle Foreign Trade Service, Philadelphia. Cloth bound, 5½ x 8¼, illustrated, 112 pages, $3.75.

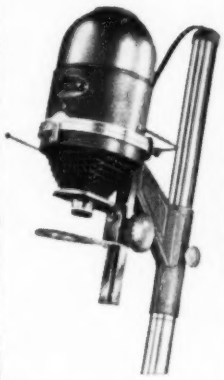
J. Allan Cash is a successful British photographer who has put his Leica to good use on a variety of assignments. This book, a second edition, is illustrated with pictures by the author and covers many phases of 35-mm photography.

PHOTOGRAPHY WITH BASIC CAMERAS by William P. Gottlieb. Published by Alfred A. Knopf, Inc., New York, N. Y. Cloth bound, 6¼x8½, illustrated, 44 pages, $1.50.

Designed for young people and rank beginners, this Family Activity book does a good job of presenting the elements of how to take pictures with a box-type camera. The text is clear and simple, and many of the technical points are amusingly illustrated with line drawings and photographs. There are brief chapters on how a camera works, exposure, flash, tricks, color, and common mistakes.

ROLLEI ANNUAL, 1953. Published by R. H. Hammer, Vienna, Austria. Distributed in the United States by Burleigh Brooks Co., New York, N. Y. Paper bound, 8 x 9¾, illustrated in color and black-and-white, 54 pages, $3.50.

The 1953 edition of the international *Rollei Annual* contains prize-winning pictures in color and black-and-white from photographers of many countries. The text, in German and English, includes brief articles on electronic flash, color filters, and color photography.—



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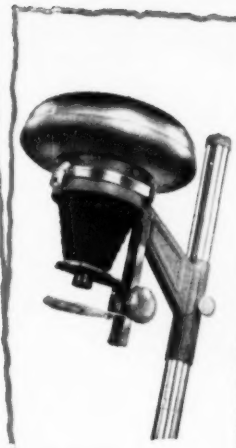
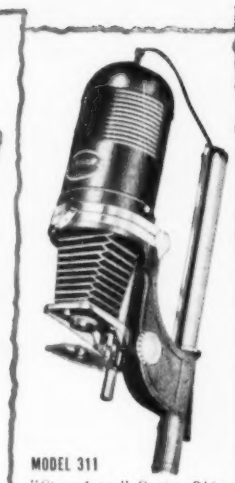
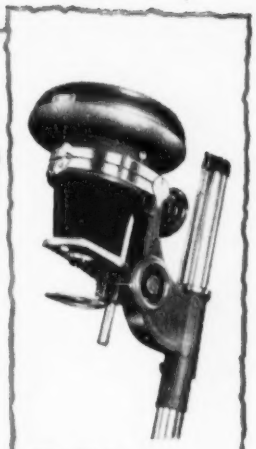


MODEL 269 CL
"Store-Away" Cold-Lite Junior. 2¼x3¼. Cold-lite illumination. F6.3 lens.



MODEL 311
"Store-Away" Senior. 2¼x3¼. Condenser system. F4.5 lens. 36" post.



MODEL 315 CL
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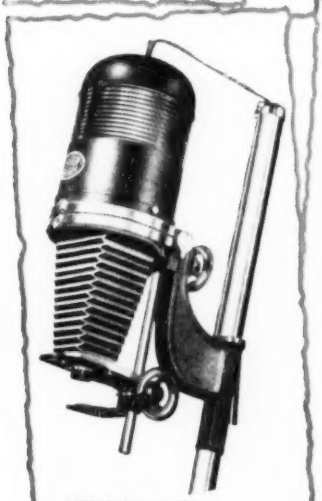

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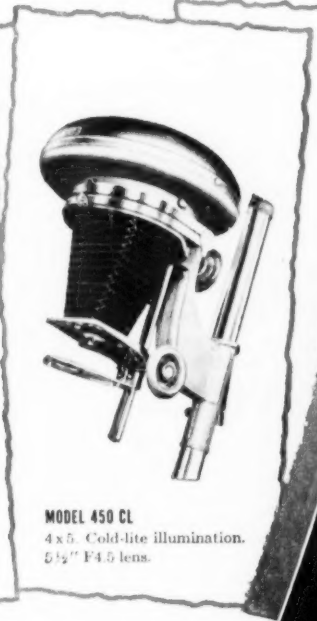

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Camera on the Sidelines

(Continued from page 45)

printed wet, and has an inter-lens shutter as well as a focal plane shutter. The Graflex has only a focal plane shutter.

Before attempting to shoot a football game you should consider the strong points and shortcomings of your camera for recording sports action. Here are the elements to check: focal length of lens (or lenses), shutter speeds, film type and size, viewfinders, ease of focusing, and film advance or changing system.

Lens. There are advantages and disadvantages to most lenses in shooting football action. A short or normal focal length lens will give good depth of field but small images of plays that happen midway between the sidelines or at the far side of the field. Large blow-ups may result in excessive grain. A telephoto lens will allow you to reach out and get good-sized images, but your depth of field is small and you may be out of focus if a play changes direction.

If you have only a normal focal length lens, don't try to get action that occurs far out in the field. Concentrate on plays that take place fairly close to the sidelines near you.

(I personally use a 7½-inch lens on my 4x5 press camera. I find it more satisfactory than any lens of a shorter length, principally because of increased image size. However, for several years I got good shots with a 5-inch lens.)

Shutter Speed. The shutter settings you choose depend upon the following factors: (1) focal length of the lens on your camera, (2) distance to point focused on, (3) speed of the action, and (4) direction of the action in relation to the film plane. The chart I use in devising shutter settings for my 4x5 camera is included in this article.

Whenever possible use only as fast a shutter speed as necessary to stop the action so that you can use as small a lens opening as possible to take advantage of increased depth of field. Football action moves at about 20 miles per hour.

In selecting shutter speeds the following points should be considered. A player's arms and legs move faster than the rest of his body. A ball on a pass play has a high velocity. To freeze the ball and limbs use a faster shutter speed than that recommended for stopping overall movement.

A play moving directly toward or directly away from your camera can be stopped at a slower shutter speed than one moving diagonally or parallel to your film plane.

Under strong sunlight a 1/800 or 1/1000 second shutter setting may be used with shorter focal length lenses for action. I believe that these high speeds should be used only when absolutely necessary, and only when light conditions permit the use of a small enough aperture that will preserve depth of field. I personally use 1/500 second as much as possible.

If lighting conditions are poor, you can do as most veteran sports photographers and overdevelop as much as seventy-five percent. Such processing allows you to use a fast shutter. Personally, I have shot under adverse lighting conditions, in rain, snow, and approaching darkness at speed that some inexperienced photographers might consider unbelievable. Then, through the use of a high energy developer I've gotten usable negatives. There may be grain but why worry. The idea is to get the picture!

Some cameras have no more than 1/200 second shutter speed. It is not impossible to get good action pictures with such cameras. Through timing (which is developed by practice), action may be stopped when it reaches its peak with a shutter speed as slow as 1/100 second. If you don't get good results after your first try, try again.

Film Type and Size. A panchromatic film with a fast emulsion speed is a good one for shooting action. The faster the emulsion speed, the greater the probabilities for smaller apertures. Because you are using a fast film which gives more grain than slower films, try to get as large an image as possible to avoid grain and loss of definition that result from excessive enlargement. The smaller your film size, the larger your film images must be to obtain good results.

Viewfinders. Cameras with sports finders (wire finders) are preferred by

SHUTTER SETTING CHART FOR 4x5 CAMERA

Football action moves at 20 miles per hour when action is at right angles to the camera.

Distance from Subject (feet)	LENS FOCAL LENGTH (inches)							
	4″	5″	6″	7″	8″	10″	12″	15″
10	1/900	1/1000	...	...	...	...	...	...
20	1/700	1/800	1/900	1/1000	...	...	...	...
25	1/500	1/600	1/700	1/800	1/1000	1/1000	...	...
30	1/450	1/500	1/600	1/600	1/700	1/800	1/900	1/1000
50	1/250	1/300	1/350	1/400	1/500	1/600	1/800	1/900
100	1/150	1/150	1/200	1/200	1/250	1/360	1/400	1/410
Inf.	1/70	1/80	1/90	1/100	1/125	1/200	1/240	1/250

When action is going directly to or away from the camera decrease by 2/3 the speed suggested.

When action is going or coming at approximately 45 degrees to the camera, decrease by 1/3 the shutter speed suggested.

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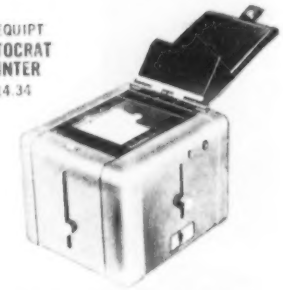

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many cameramen over large reflex types and cameras with only optical finders or groundglass viewing. (Most 120 roll film reflexes have sports finders incorporated in their design.) It is easier to follow action through a wire finder, and there is less chance of losing a play on your groundglass and finding yourself in the middle of a sideline tackle.

Through the wire finder you see scenes in a relationship that your eye is accustomed to.

Focusing. Your camera should be prefocused on the point which gives your greatest chance of covering an area where a play is most likely to reach its peak. Choosing this spot depends on your knowledge of football, and luck.

Generally speaking, most of your better shots will occur at distances between twenty-five and thirty-five feet. Shots attempted at closer distances are sometimes dangerous while shots made at greater distances are poor because of small image—unless you are using a telephoto lens. Occasionally, when the ball carrier is running toward your sideline, you will get a chance for a closer than average shot. My advice is to take your shot when the action is about twenty-five feet from you, then clear out of the player's way. It takes nerve to stand your ground and wait as those big men bear down on you. While we're on the subject, don't set any of your equipment on the ground, for as sure as you do, the play will come right on top of you.

What point of focus gives you the best chance at getting a good action picture? I believe it is at thirty feet.

In order to know exactly the depth of field of your lens at this point, use the depth-of-field tables supplied by the manufacturer of your lens. (With my 7½-inch lens at f/8 I get depth of field from about 21 to 48 feet when I'm focused on a point 30 feet away.) Many photographers I know keep a chart that gives them their depth of field at different apertures and distances.

There are times in a game when you

Stadium Rules for Photographers

1. Stay within the zones provided for you. (Photographers are usually permitted on both sides of the field and behind the end zones. They are not permitted between the two thirty-five yard lines or in front of the players' bench.)
2. Don't go between the two poles of the ten yard chain held by the two linemen marking first downs and yards to go.
3. Stay off the playing field during the game.
4. Respect the rights of the other photographers.
5. Keep down at all times when on sidelines so the spectators in the stands can see.
6. Be sure you have the proper identification and authority to be on the sidelines.

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can be more exact about focusing. For instance, when a team is close to the goal line ready to score you can focus on the goal line and wait for a back to come charging or diving for "pay dirt."

Film Advance or Changing. With a large press-type camera it is very seldom that a photographer can move fast enough to get more than one shot per play. He usually tries for the "peak of action" picture where drama and movement are at their highest points. With smaller cameras that have automatic film wind and shutter cocking devices your chances are greater of getting more than one shot on a play. For the photographer with a rapid-sequence type camera, it is possible to get a series of pictures from the start to the finish of a play. Some still cameras have accessory rapid sequence devices that enable you to shoot series.

Football with Flash. There are times when flash is necessary to shoot good football action—when players are backlighted by the sun, at dusk, and night football. You may at these times add supplementary light by using GE #31 or Sylvania 2A flashbulbs with your focal plane shutter, or GE #22 or Sylvania #2 bulbs with your between-the-lens shutter. Exposure with flashbulbs listed above will be about 1/400 at f/6.3 or f/8 for most of your night shots, depending on distance to subject and type of development.

Top preference, as far as I'm concerned, for shooting night games is electronic flash light. I shoot with a Strobo-Research unit and find that my limit of illumination is 35 feet. Most of my exposures are at f/8, and I overdevelop 100 percent. For different units, there are different guide numbers. I suggest you follow manufacturers' recommendations.

When shooting with electronic flash light, I synchronize my shutter to the light at 1/400 second so that the possibility of ghost images will be minimized. At slow shutter speeds, you can sometimes get two images—one from the fast electronic flash light and the other from stadium lights.

Ball Visibility. There is a point to keep in mind while sighting through your finder. Is the ball visible? The pigskin is the first point of interest in a football picture. Action is an immediate second point.

Captions. If you have ideas of selling some of your pictures to local papers, I suggest you pick up a program before the game starts and make sure you have all numbers right in relation to players' names. At most major games, I identify each shot as soon as I've made the exposure.

Enlarging. When making enlargements, keep an eye on your football field level. Keep it straight. Crop out all action that is not essential but do not crop so close that players have no room for their action.

These are my suggestions. After you have shot your first football game and studied your pictures, they may take on more meaning. The only "trick" to action pictures is in practice and the ability to learn from mistakes.—

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HERE'S MY OWN CHART. CLIP IT, CARRY IT, REFER TO IT.

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Daylight, sunny, distant subject in direct sunlight	CTY-81A	ChromA Conversion	ChromA Conversion
Daylight, sunny, distant subject in shade	CTY-81B	ChromA Conversion	ChromA Conv. plus CTY-81A
Daylight, cloudy or overcast with haze, nearby subject	CTY-81C	ChromA Conv. plus CTY-81	ChromA Conv. plus CTY-81B
Daylight, cloudy or overcast, distant subject	CTY-81D	ChromA Conv. plus CTY-81A	ChromA Conv. plus CTY-81C
Early morning, straight rays of sunlight, tropical or red reflecting foliage or landscape	CTB-82	ChromA Conversion plus CTB-82	ChromA Conversion
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Real "hot" red light like a tropical sunset, reflected light from red areas or "double" sunset reflections on seascapes or landscapes	CTB-82C	ChromA Conversion plus CTB-82B	ChromA Conversion plus CTB-82A
Photoflood and "CP" lamps (Color temp. 3350°K-3400°K)	ChromeBlue	No Filter Required	CTY-81A
Tungsten 3200°K	ChromeBlue plus CTB-82A	CTB-82A	No Filter Required
Flash #5, 6, 11, 22, 31 & 50 or #0, 2, 2A, 3, 25, 26 & 40 (Color temp. 3500°K-3850°K)	Not recommended by Film Manufacturer	Normally Chrome Flash—for warmer tones CTY-81C, 81D, or 81EF progressively	CTY-81EF
SM and SF Flash (Color temp. 3300°K-3400°K)	Not recommended by Film Manufacturer	CTY-81A	CTY-81C
Daylight (Blue) Flash #5B, 22B & 50B (Color temp. 6000°K)	No Filter Required	Not recommended by Film Manufacturer	Not recommended by Film Manufacturer
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Only one of the world's largest precision camera manufacturers would think of including all the "extras" *you* expect in a camera and want in a meter. Saves you money, too. The DeJUR Dual Professional exposure meter costs less than other leading meters. Insist on DeJUR.

- **VERSATILE:** Use this one meter for black and white or color; still photos, movies or stereo; indoors or outdoors.
- **DURABLE:** All aluminum case for lightness and added strength; only meter to survive six 2½ foot drop tests and still remain accurate (testing by a leading independent research organization.)
- **PRACTICAL:** Without extra attachments you get accurate readings for outdoor and indoor photos, reflected and incident light.
- **SIMPLIFIED:** Easier to use! Film index always visible; F/scale shifts automatically; can be operated entirely with either hand! Just set needle, take reading, move dial and there's your camera setting.

DeJUR AMSCO CORPORATION
Long Island City, N. Y. • Chicago, Ill. Beverly Hills, Calif.

Manufacturers of 8mm Movie Cameras, Projectors, Exposure Meters, Enlargers and the new DeJUR REFLEX Camera.

DeJUR

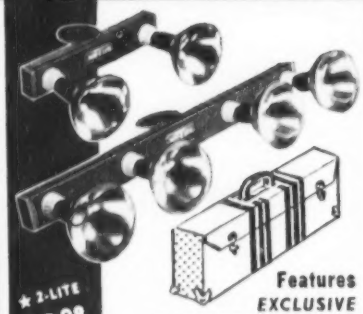
"Dual Professional"

EXPOSURE METER

$26.95 tax incl.

leather zippered case . . . **$2.25**

You Need MOV-E-LITE for INDOOR MOVIES



★ 2-LITE **$3.98**

★ 4-LITE **$6.98**

★ 4-LITE with Carrier **$9.75**

All Prices Less Bulbs

Features EXCLUSIVE EXPOSURE SPINDIAL

Now you'll really want to take home movies--it's so easy and the cost is so low. Just focus camera on subject. A powerful 1500 watt burst of light follows camera action--gives you all the light needed for finest color pictures.

Built-in EXPOSURE SPINDIAL gives instant exposure data. Valuable free folder--HOW TO TAKE MOVIES--included. Available in handsome luggage-type carrier with nameplate and camera compartment.

See MOV-E-LITE at your dealer. Write for new catalog of reflectors, stands, and 30 unusual Packaged Lighting products.

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Acme Lite MANUFACTURING COMPANY
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..for darkroom pleasures

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PRICED AS LOW AS **$42.50**

America's Best Enlarger Buy

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303 LAFAYETTE STREET NEW YORK, N. Y.

Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

9th Mississippi Valley Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.
Closes Oct. 14, 1953.
Entry fee $1, four prints and/or slides in each division (Nature and Pictorial).
On exhibit in Galleries of the St. Louis City Art Museum from Oct. 21 to Nov. 5, 1953.
For information and entry blanks, write E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

13th Lucknow International Salon of Photography*, U. P. Amateur Photographic Association, Allahabad, India.
Closes Oct. 15, 1953.
Entry fee $1, four prints and/or eight slides allowed.
On exhibit in Allahabad and Lucknow as part of the Indian Salon Circuit from November to December, 1953.
For information and entry blanks, write The U. P. Amateur Photographic Association, 63 Yahlapur, Allahabad 3, India.

8th Hong Kong International Salon of Pictorial Photography*, The Photographic Society of Hong Kong, Hong Kong.
Closes Oct. 15, 1953.
No entry fee, four prints allowed.
On exhibit in Hong Kong, Nov. 30 to Dec. 5, 1953.
For information and entry blanks, write Tom Chan, Gainsborough Studio, 391 Gloucester Bldg., Hong Kong.

17th International Salon of Photographic Art, Foto Cine Club De Chile, Santiago, Chile.
Closes Oct. 15, 1953.
Entry fee $1, four prints and or slides allowed.
On exhibit at Palacio de Bellas Artes during November, 1953.
For information and entry blanks, write Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

13th Victoria International Salon of Photography and Colour Exhibition, Victoria Camera Club, Victoria, Canada.
Closes Oct. 17, 1953.
Entry fee $1.50 for prints; $1 for slides.
On exhibit in Victoria, from Oct. 22 to 24, 1953.
For information and entry blanks, write James A. McVie, 2171 Bartlett Ave., Victoria, B.C., Canada.

13th Annual Exhibit of Nature Photography*, The Kentucky Society of Natural History, University of Louisville, Louisville, Ky.
Closes Oct. 30, 1953.
Entry fee $1.25, four prints and/or slides allowed.
On exhibit at Kentucky Society of Natural History from Nov. 22 to Dec. 6.
For information and entry blanks, write B. J. Campbell, Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

1st International Exhibition of Colour Photography*, Stockton-on-Tees Photo-Colour Society, Stockton-on-Tees, England.
Closes Oct. 31, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Stockton-on-Tees, Oct. 10 to 24.
For information and entry blanks, write J. R. Milnes, Esq., 10 Whitton Rd., Fairfield, Stockton-on-Tees, Co. Durham, England.

1st Orlando Southeastern Salon of Photography and National Stereoscopic Exhibition*, Orlando Salon of Photography, Orlando, Florida.
Closes Nov. 2, 1953.
Entry fee $2, four prints, $1, 4 stereo

RELIABLE PRIVATE BRAND FRESH 1954 DATING

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35MM BULK COLOR FILM

27½ FT. $9.95 incl. proc. makes 8 20 exp. rolls

27½ ft.	50 ft.	100 ft.
$9.95	$16.95	$29.95

Fully guaranteed, high quality lowest bulk color film prices in history: 4½c per transparency. Labels and mailers included.

Speedy processing service in Rochester.

Metal cartridges, 12 for $1.

Shipping Cost 25c

35MM COLOR FILM

IN METAL CARTRIDGES INCL. PROC. & MOUNTING

36 EXP. $2.99 in lots of 10

20 EXP. each $1.98, 3 for $5.49, 6 for $10.69

36 EXP. each $3.59, 3 for $9.95, 10 for $29.95

Prices include proc. and mounting of doubleframe transparencies. Quantity orders may be assorted Daylight and Tungsten types. *Postage: 1 roll 5c, 3-6 10, 10 25c.*

ASA speed Daylight 10, Tungsten 16. Standard conversion filters required.

35mm RELOADS

FRESH, SAFETY, GUARANTEED

IN METAL CARTRIDGES

ASA 125 COLORFILM $3.95

DAYLIGHT TYPE, 15 EXP.

New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field.

30 exp. $5.95 incl. proc

ANSCOCOLOR 20 EXP. $1.50

Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing, incl. 2X color prnt. per roll $1

8 for $10.50 postpaid

EK PLUS X or PANATOMIC X or SUPER XX 20 EXP 40c

36 Exp. each 60c, 4 for $2.

Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8 25c

6 for $2

NEW ASA 32 35mm KODAK NEG. COLOR 20 EXP. $2.98

Tungsten (ASA 32) or Daylight (ASA 16), uses Kodachrome conversion filters & produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 4 for $9.95 *An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Sh. Ct. 5c per roll. Specify Dayl. or Tung.*

35mm DAYLIGHT LOADER $4.95

including five cartridges IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM. It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **LOADER**, alone with 5 cartridges, **$5.95** Sh. Wt. 1 lb. **FREE FILM TONGUE CUTTER** with your order for $5.00 or more of bulkfilm, or $3.95 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

NEW COLORFILM TRIAL PACKAGE 35mm

Contains one each, 20 exp. roll of the 3 different types:

Private Brand*	$1.98
Kodak Neg. Color, incl. set of transparencies*	2.98
Cinekrome (Anscocolor Negative*) incl. 2 sets of transparencies	2.95
Supertomic ASA 125, 15 exp., Dayl. type	$3.95
Processing Included	$11.86
TRIAL PACKAGE BONUS (optional): 1 20 exp. Tungsten Anscocolor reload, reg. $1.50	.50
Shipping Cost 10c	$12.36

**Specify Daylight or Tungsten Type*

EK PLUS X, PANATOMIC X or SUPER XX

100 ft. $3.98, 50 ft. $2.29. *Shipping Cost: 30c*

35MM CINEKROME*, 20 EXP. $2.95

Incl. TWO sets of color transp. —4 day processing

Here is a hard-to-beat offer in a new color film! Cinekrome produces negatives in complimentary colors, from which we furnish TWO complete sets of positive color transparencies (doubleframe size mounted). Cinekrome negatives produce perfect b&w prints, dye transfer prints; Cinekrome positives produce excellent color prints. Available in daylight and tungsten types, ASA 16. 4 for **$11.49.** **Anscocolor Negative Film*

ANSCOCOLOR, 27½ FT. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

'DEVELOP YOUR OWN COLORFILM' OUTFIT $11.89

Enjoy the thrill of processing your own colorfilm! Outfit consists of 27½ feet of fresh Anscocolor 35mm (specify Daylight 235 or Tungsten 234), Film Tongue Cutter, eight cartridges, Quart-size Color Developing Kit and Book 'Color Photography Made Easy'. Imagine: Your 20 exp. colorfilm costs you less than $1.50 per roll processing included, and all the fun on top of it! *Ship. Wt. 4 lbs.*

KINE EXAKTA, Praktica, OWNERS: write for free summer 1953 Kine Exakta newsletter.

SENSATIONAL VALUES IN 135MM TELE LENSES

For Leica, Canon, Kine Exakta, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon.

135mm TeleColinar f:3.8 for Leica, Canon, range-finder-coupled, PLUS new Reflex Housing, compares with $200 outfits ... $89.95

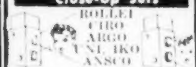
135mm Sun f:3.8 Telephoto lens for Praktica, Praktiflex FX, PLUS Eye-Level Prism Finder or Bellowscope Jr. ... $59.95

135mm Sun f:3.8 Telephoto lens for Kine Exakta, PLUS Roofprism finder for models V, VX or AC Electronic Flash ... $69.95

135mm Sun f:3.8 Telephoto lens for Contax S, D, DA, PLUS Bellowscope Jr. ... $59.95

For preset diaphragm lenses, add $15 to prices. Deluxe Leather Case for 135mm lens $5.75 Shipping Charge, per lens set, $1.00

Parallax-Correcting Close-Up Sets



ROLLEI CIRO ARGO UNI. IKO ANSCO KODAK and other twinlens

REFLEX CAMERAS

PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost — yet unconditionally guaranteed. Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciroflex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Uniflex (set-screw) $1.40 Sh. Cost, ea. set 10c

CLOSEUP LENSES for Every Camera

Fit standard filterholders. Complete with simple-to-follow instructions.

PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head - and - shoulder shots, copying, child portraits.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.

21.5mm 75c ea. Series V $1.00 ea., Series VI $1.25 ea. VII, $2.00 ea.

DELUXE STYLE, made by famous mfr., each lens neatly engraved with diopter power;

Ser. IV $1.00, Ser. V $1.29, Ser. VI $1.49, Ser. VII $2.39. Shipping Cost, ea. set 10c

MINUS LENSES for telephoto effects

In conjunction with your bellows unit or extension tubes, Minus lenses will effectively produce telephoto effects—a Minus 4 lens will make your 135mm lens into a 270mm lens! Use several Minus lenses in conjunction with each other for varied effects.

Available in Minus 1, 2, 3 and 4 — select any three (prices per 3): Series V $3.00, Series VI $3.75, Series VII $6.00. Shipping Cost 10c Instructions incl.

deluxe COPYING STAND $9.95

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals, 1½" diameter pole is 38" high. Shipping Weight 11 lbs.

Gooseneck LIGHT ATTACHMENT $5.95

With C clamps fits copystand or enlarger pole, 2 bullet reflectors, $1.69 additional. Ship. Weight 3 lbs.

A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET $7.95 For EXA, KINE EXAKTA.

The biggest bargain ever offered in Kine Exakta Extension Tubes — two metal adapters and four metal tubes (5mm, 15mm, 30mm, 45mm) provide the greatest possible range of closeup work, from a 3.4 reduction to a 2.2 magnification! Precision made to please the most meticulous Kine Exakta owner—yet priced at a third of other (and only five piece) imported sets. Ship. cost 25c.

FOCUSING EXTENSION TUBE $9.95 for Kine Exakta, Praktica, Contax S, Leica

Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own a set of tubes, you will find the focusing tube a most valuable addition to your closeup equipment. Kine Exakta tubes come with necessary adapters.

Three-piece EXTENSION TUBE SET for ARGUS C3

At last! Extreme closeups with your Argus C3. Set contains 5mm, 15mm and 30mm tubes, making possible 1:1 coverage. Complete with table showing lens to subject distance and coverage. *Shipping Cost 10c* $5.95

A sensational Spiratone Exclusive worth 2½ times as much! FIELD LENS—$1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass. Postpaid. *For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, any groundglass 2¼ x 2¼ or smaller.*

Save $7.00 on Famous Make 2"x2" SLIDE PROJECTOR $10.95

Beautifully streamlined design—scientific illuminating system creates brilliancy with 100 watt bulb equal to that of projectors using 200 watt bulbs. Superb f:3.5 Projection lens projects sharp, clear picture. Raising and lowering device, on-off switch, all-metal body, dual slide carrier. U-L approved. Reg. $17.95. *Shipping Weight (proj. alone) 6 lbs.*

Carrying Case $3.95. Blowerbase, makes possible use of 150 or 200 watt bulb, $7.69. *Ship Weights 3 lbs., 6 lbs.*

COMBINATION OFFER: 2"x2" Projector (above), 40"x40" beaded tripod screen, two 2"x2" Kwik-files, ten colorslides—all for ... $19.95

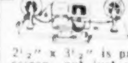
SLIDE BINDING KIT $5.49

Contains all-metal SLIDEBINDER (alone comparable with $5.00 units), 100 glasses, binding tape and, for 2x2 slides, 50 masks. Provides the cleanest, most efficient way of applying tape to glass slides, holds glasses in rubber-covered viselike arrangement, while tape can be freely rolled off tapeholder part.

Available for 35mm doubleframe (Argus size) with masks and 2x2 glasses or for 2¼ x 2¼ with 2-7/16th x 2-7/16 glasses—state which.

SLIDEBINDER ALONE $3.49 300 2x2 GLASSES with 150 masks $3.95. 300 2-7/16 x 2-7/16" glasses. Roll of Mystik Tape 22 yards 75c, 3 for $1.79. *Shipping Weight 5 lbs.*

8MM-16MM ACTION EDITOR $29.95



The best value ever offered! Prism-operated projection action editing viewer shows your movies in full motion, as a projector does. A brilliant 2½" x 3½" is projected onto the built-in groundglass screen—not just one frame at a time, but continuous motion. Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientifically ventilated lamphouse. PLUS an automatic dry-splicer with built-in scraper (worth $7.50 alone). PLUS a pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity (also worth $7.50)—all mounted on a sturdy board for the low, low price of $29.95. Ship. Wt. 10 lbs. *State if 8 or 16mm*

Action Editing Viewer Alone (specify 8mm or 16mm) (Shipping Weight 6 lbs.) $19.95

8mm ½" (normal) f:1.9 FOCUSING LENS $19.95 plus your lens

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13mm) slow f:2.5, 2.8, 3.5 lens for a brand new, coated ½" f:1.9 lens with click-stops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! Lens has front and rear protective caps, jewel box. ½" f:1.9 lens without tradein $29.95. *Shpg. Charge 25c*

METAL SNAKE CHAIN $1.95 postpaid

for Exakta, Leica, Retina, Pony and others

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost.

Famous Make 2¼x3¼ CONDENSER ENLARGER $19.95

Complete with bulb and lens

You may have missed some fun not doing your own enlarging sooner, but you surely did right in waiting for this buy! Well ventilated metal lamphousing — red bellows with easy-to-grip focusing knob — built-in red filter — sturdy 13"x16" baseboard—22" pole permits up to 5x linear magnification on baseboard, virtually any size, if image is projected onto lower level—metal 2¼ x 3¼ negative carrier (2¼ x 2¼, 35mm rotating carriers are available at $2.80 addn'l) — achromatic anastigmat 3½" f:6.9 lens gives excellent definition, can be stopped down to f:11—Filmholder for uncut rolls—single condenser for extra brilliance, lineswitch. *Sh. Wt. 18 lbs.*

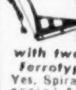
ALL-METAL 11x14 EASEL $7.69

incl. footswitch

Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 1"x1" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs.

ENLARGER FOCUSING AID SPECIAL! $1.00

ELECTRIC PRINT DRIER $5.95



with two 12x17" Ferrotype Plates

Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8x10 or an accordingly larger number of small prints—singleweight or doubleweight, glossy or dull finish — simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. Sh. Wt. 8 lbs.

Save $5.00 on SUNRAY ENLARGER $9.95

complete with lens

Compact, portable. For negative sizes 35mm to 2¼" x 3¼". Ideal for beginners. Complete with bulb, lens, negative holder, ready for use, yet instantly disassembled Reg. $14.95. Shipping Weight 10 lbs.

Universal PHOTO BLOWBRUSH $1.20

Blows while you brush. The ultimate in cleansing your negatives, your lens, your film chamber, your slides.

LIPSTICK BLOWBRUSH, has retractable lipstick brush (also usable alone) with center airtube $1.60. *Shpg. Cost 10c*

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

SPIRATONE INC. 49 WEST 27th ST., NEW YORK 1, N. Y. 32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

At last-a great F/3.5 color camera for under $40-the Iloca QUICK® 'A' 35 mm.

How much should a *good* color camera cost? The Quick "A" is changing the thinking of eminent photographers on this subject. For it is an astounding fact that the QUICK "A" gives you color slides that will match anything taken with cameras costing 5 times as much. And black and white negatives that yield enlargements of fantastic size. If you insist on professional quality, yet prefer to budget carefully, go to your dealer and ask to see the Quick "A" *now*. More than just a great value—a great *camera!*

An Extraordinary Lens — F/3.5 Ilitar, super-corrected for all colors of the spectrum. Hard coated. Very *fast*. Exceptionally sharp. Get 11" x 14" blow-ups with ease.

A Unique Shutter — Gauthier's newest — the VERO. 5 speeds to 1/200th, including bulb. Fast. *Very* accurate. Built-in flash synchronization (X, F, M). Shutter wind coupled to film transport. Double exposure preventive with provision for intentional double exposures. Luxury features, all!

Loads In Seconds — Totally new design — entire back snaps off with one quick flip of the rewind knob. Sprocketless take-up spool for complete film safety.

Elegantly Made by the camera craftsmen of Hamburg, Germany. All aluminum body. Smart chrome trim. Sleek modern lines. A *joy* to *hold*, to *operate*, to *own*.

only $39.95

fair traded
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Write for illustrated booklet on the Quick "A" to

ERCONA CAMERA CORP. Dept Q-11, 527 Fifth Avenue, New York 17, N. Y.

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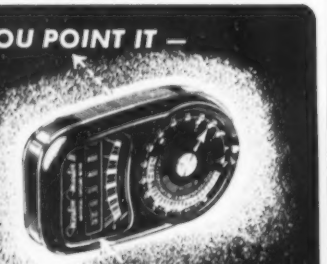

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GRALAB ALL PURPOSE DARKROOM TIMER MODEL No. 168

Accurate in Seconds and Minutes

Now you can have all these great features in *one* timer.

- Giant 8" Luminous dial
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SECONDS for automatic enlarger switching control

MINUTES for film processing

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- Ideal for color film

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slides and/or viewmaster reels allowed.
On exhibit in Orlando from Nov. 15 to 23, 1953.
For information and entry blanks, write Jane A. Heim, 1124 W. Yale Avenue, Orlando, Fla.

7th International Contest of Sporting Photographs, Club Atletico Provincial, Rosario, Argentina.
Closes Nov. 1, 1953.
No entry fee, six prints allowed.
On exhibit at Club Atletico Provincial, during November, 1953.
For information, write Club Atletico Provincial, Bvrd. 27 de Febrero No. 2672 Rosario, Argentina.

27th Annual International Exhibition of Photography*, Lincoln Camera Club, Lincoln, England.
Closes Nov. 7, 1953.
Entry fee $1, four prints and or slides allowed.
On exhibit at The Usher Art Gallery, Lincoln, Dec. 5 to Jan. 3.
For information and entry blanks, write K & T West, Lincoln Camera Club, 259 Wragby Road, Lincoln, England.

3rd Exhibit of Scenery Photography, New York State Museum, Albany, N. Y.
Closes Nov. 10, 1953.
No entry fee, four prints allowed.
On exhibit at Museum, Dec. 1 to Jan. 31.
For information and entry blanks, write W. J. Scissonmaker, New York State Museum, Albany 1, N. Y.

5th All-Stereo Exhibit*, The Chicago Lighthouse for the Blind, Chicago, Ill.
Closes Nov. 14, 1953.
Entry fee $1, four stereo color transparencies allowed.
On exhibit at Fullerton Hall, Art Institute of Chicago, Dec. 7 to 11.
For information and entry blanks, write Chicago Lighthouse for the Blind, 3323 W. Cermak Rd., Chicago 23, Ill.

Series of Three Color Print Competitions*, Photographic Society of America, Philadelphia, Pa.
Closing dates are Nov. 20, 1953, Feb. 20, and May 20, 1954.
No entry fee required of Color Division members. Others $1 for series of three or $0.50 for each.
For information and entry blanks, write W. H. Savary, RFD No. 2, Box 221, Plainfield, N. J.

1st Salon Internacional de Arte Fotografico en Queretaro*, Club Fotografico de Queretaro, Queretaro, Mexico.
Closes Nov. 25, 1953.
Entry fee $1, four prints and or slides allowed.
On exhibit at Queretaro, Dec. 19 to Jan. 6.
For information and entry blanks, write Club Fotografico de Queretaro, 16 de Septiembre No. 34, Queretaro, Mexico.

2nd Salon Internacional de Arte Fotografico en Mexico*, Club Fotografico de Mexico, Mexico.
Closes Nov. 15, 1953.
Entry fee $1, four prints and or slides allowed.
On exhibit at the Palacio de Bellas Artes, Mexico; Prints, Oct. 10 to Nov. 9; Slides, Oct. 10, 19, 26 and Nov. 9.
For information and entry blanks, write Club Fotografico de Mexico, Calle San Juan de Letran No. 80, 1er. Piso, Mexico 1, D. F., Mexico.

7th Cuban International Exhibition of Photography and Color Slides*, Club Fotografico de Cuba, Havana, Cuba.
Closes Dec. 2, 1953.
Entry fee $1, four prints and or slides allowed.
On exhibit at Club Fotografico de Cuba, from Dec. 18 to Jan. 20.
For information and entry blanks, write Club Fotografico de Cuba, O'Reilly 3666, altos, La Habana, Cuba.

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Negative Reduction—II

Super-Proportional reducer balances dense and thin areas in hyper-contrasty negatives

NEGATIVES that are excessively contrasty—with blocked-up highlights and almost completely transparent shadow areas—are extremely difficult to print and, despite extra efforts at dodging and burning in, seldom will produce a print with good tonal gradation.

Two principal causes contribute to the making of such overly-contrasty negatives: The subject you photographed may have had excessive contrast—too great differences of illumination and reflectance. The second cause is over-development—which can leave dense highlights and clear shadow areas.

Here is a somewhat magical process—called *super proportional reduction*—that will help you improve such contrasty negatives. It is a single-solution reducer that works vigorously on the densest highlights, reducing them considerably; middle tones are affected to a lesser degree, and the thin portions are hardly affected at all. The result is a negative with contrast cut to near-normal and with dense highlights opened to where they will show detail when printed.

Before reduction, the negative must be hardened. To make such a hardener, add ½ ounce (2⅔ drams) of formaldehyde (about 37% solution by weight) and 75 grains of sodium carbonate (dessicated) to one quart of water. (This hardener can be used over and over again). Presoak your dry negative in water for about 10 minutes, then soak it in the hardener for 3 minutes (agitating frequently). Rinse negative, put it in a fresh acid fixing bath (regular negative fixer) for 5 minutes, then wash thoroughly (40 minutes) in running water.

To make stock solution of the super-proportional reducer, dissolve 2 ounces of ammonium persulfate and ¾ dram of sulfuric acid in 32 ounces of water. (Handle sulfuric with extreme care. Always add acid to water—never water to acid. About 55 drops from an eye-dropper will make the ¾ dram required in the formula). To make the working solution, add 1 part stock solution to two parts water. Immerse negative in working solution and keep agitating. Watch action closely; usually a few minutes of reduction gets the desired result; use care so you won't over-reduce. When reduction is complete, rinse negative and immerse it in regular acid fixing bath for 5 minutes; wash thoroughly (40 minutes in running water), and let dry.

Stock solution of this reducer keeps a long time without deteriorating.

This super-proportional reducer is inexpensive and easy to use; it will help you get good prints from many otherwise too-contrasty negatives.—

Ultra-contrasty negative's dense areas wouldn't print well even on soft paper.

Proportional reducer adjusts density—cuts dense areas much, thin areas very little.

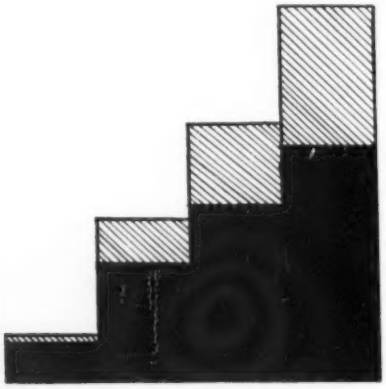

Diagram shows that much silver comes out of negative highlights, little from shadows.

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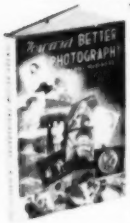

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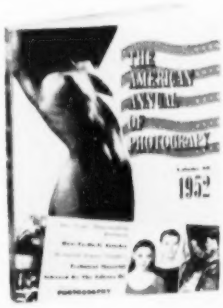

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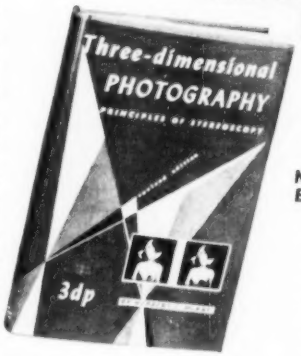

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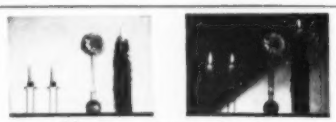

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color clinic

by David B. Eisendrath, Jr.

Is there any objection to using several filters over the camera lens at one time, such as using an indoor type film out of doors with a conversion filter plus one of the filters in the Kodak CC (color compensating) series?

In general there is no objection to this; it is done all the time by professionals. If the filters are of good quality and the surfaces are clean, the results will be excellent. Some people feel that under certain conditions the extra glass filter surfaces may cause reflections. Some glass filters come with an anti-reflection coating, just as lenses are coated to avoid this sort of thing. Whenever I am in doubt about this, or when I am using more than two filters, I like to put them inside my camera, installing them behind the lens instead of in front. In fact, I use most filters with wide-angle lenses on view cameras in this way because some of my wide-angles are so wide that there's no good way to fasten the filter securely to the front without cutting off part of the angle of view. On cameras with lensboards, I have little behind-the-lens adapters for them, or I use black scotch tape on the edges of the filters to hold them in place. If you are going to use more than two filters, you might try unmounted gelatin filters, as they can be placed closer to the lens and do not have the added thickness of glass (or plastic). By the way, if you use Kodak adapter rings and lens shades, you can use several Kodak Retaining Rings to hold several filters or filters and supplementary lenses in place at the same time. Incidentally when you use more than one filter, be sure that you add the filter factors so you know how much extra exposure you have to give.

•

Why do we have to use color filters, anyway?

When we see a subject, let us say a white house, at mid-day, in late afternoon, or illuminated by a flood-light at night, it still looks white to the eye, for our eyes tell us pretty much what we want them to tell us. Psychologists call this "Color Adaptation." Color film, however, does not adapt itself and would show a different color for the white house under the various lighting conditions mentioned above. Color film is *adapted* by the manufacturer. It is adapted or balanced to the lighting conditions to which it will be most often exposed by the majority of users. Therefore, we have daylight films in all sizes which are adapted to the color of the light coming from the sun during mid-day "from several hours after sunrise to several hours before sunset" —which is when perhaps 85% of all outdoor shots will be made by most users. Indoor films are balanced either for photofloods or for the light of 3200 K incandescent lamps. Incidentally, since films are adapted to specific conditions, pic-

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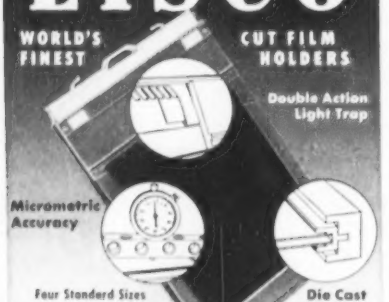

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tures made under these conditions are usually better than pictures made under other conditions which require the use of filters. This does not mean that you don't get good results with filters, but means that the manufacturers design the material to give best possible results under these conditions. For example, if I wanted to make a copy, in color, of a painting, I would expect best results from Type B film exposed by the light of 3200 K lamps. This does not mean that making the pictures with photofloods and the proper filter on Type B film would give me a worse result, but in general you would not expect it to be as accurate as the first. It may, of course, be more pleasing, which would depend on the subject and, more important, *your* taste.

•

What are the differences between filters made by various manufacturers? And will they all give good results on color film?

The best way to tell whether a filter will give results that please you is to try it. However, there are a few things to consider. The filter recommended by the film manufacturer is the one that *he* thinks will give you results that he considers best. This therefore is the filter that you ought to try first, since the film is designed to respond properly with this type. Kodak always recommends that you use Kodak filters and Ansco always recommends that you use Ansco filters.

Filters that are made by other manufacturers are usually made to these same characteristics or close to them. Some of them may have slight variables that may give warmer or colder results, which might be more to your taste. I personally use certain other-make filters with Ansco Color because I like the results I get with them better than the results I get with Ansco's filters. But many photographers swear by Ansco filters, and other photographers never use Kodak filters with Kodak films and get fine results, too.

I have tried many of the filters made by the major filter producers and they mostly all give satisfactory results. But, we should be aware of the fact that the film manufacturers may change the characteristics of an emulsion very slightly, and this change may not in any way effect the film being used with the recommended filter. However, a filter made by another firm may not work well with that altered emulsion. This is why most professionals use filters recommended by the film manufacturer, or else pre-test the effects of other combinations.

Incidentally, many filters change slightly as they age, or as they are exposed to direct sunlight. This change may make quite a difference when it is used with color film.

•

I want to make pictures of the show windows of my store in color. What kind of filter do I need?

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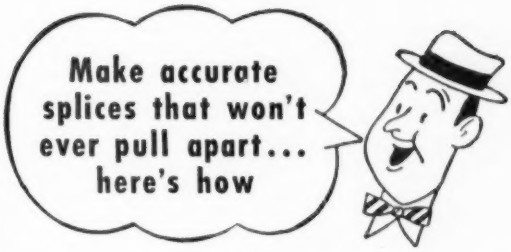

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light and not get too many reflections in the glass, you might try using a Polaroid filter, shooting on daylight film. At night, however, you have a different problem. If you want to capture the effect of the normal window lighting, you should try to have the lights of the same type—either all fluorescent or all tungsten. Fluorescents must all be the same color while tungstens should be of the same power if possible. You can figure roughly that 60-watt tungsten bulbs have a color temperature of about 2800 K; 100-Watt bulbs, about 2865 K, and 500's about 2950 K. Different filters are used to compensate for these color temperature differences. For the 2950 K lights, a Wratten 82A should be satisfactory with Type B films. If you were going to shoot on 3400 K films such as Kodachrome Type A, or Ansco Color roll or 35-mm films, you would need to use a filter which would raise the color temperature about 200 K more than these. This could be done by adding an 82A to the filters already mentioned.

You might find that this kind of lighting entails long exposures with attending color problems. With long exposures of over ten seconds, you sometimes get a shift in color due to reciprocity failure, and would have to use additional filters to the point of making things really complicated for yourself. It might be easier to substitute photofloods for the regular show-window lights to bring the exposure time down.

•

How do you make pictures of fireworks in color? Should you use daylight or indoor-type film?

There have been so many articles done on shooting fireworks that for detailed information you should do some reading on it. In general the trick is either to keep the camera shutter open for a long time so that one or more bursts are recorded on the film, or to have the camera on a tripod so that you can rapidly swing it and open the shutter as you see bursts in the sky. I have put several bursts on the same piece of film by setting my shutter at bulb and making a short exposure of each new burst on a separate area of the film by moving the camera a little bit for each exposure. The camera must be held steady during the exposure. In general I would use the indoor emulsion—Type A or Type B as the case may be. They tend to give a cooler (bluer) result, which in the case of fireworks would be more pleasing. Also, a thing to remember, is that the films designed for indoor use have faster blue-sensitive emulsions, and this would enable you to pick up a little more exposure on the blue and white bursts. I would be governed, in such a case, by whether there would be any objects on the ground illuminated by incandescent sources too.—

Note: *Questions of general interest to color photographers will be answered in this department. However, individual replies can not be given for questions that are not used.*—The Editor.

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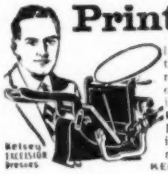

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Birth of a Flashbulb

(*Continued from page* 43)

proper reflector, the tiny bulb packs a powerful punch of light for the professional as well. This is due to the relatively small source of light (approaching the ideal point source) placed at the focal point of the reflector, which resulted in extraordinary reflector "gain."

These facts were determined at Sylvania's testing labs where the Bantam 8 was put through a series of reflectors and the resulting light intensity and beam spread were measured carefully.

	GAIN FACTOR	COVERAGE ANGLE FOR COLOR	COVERAGE ANGLE FOR B & W
SPHERICAL REFLECTOR "A" (Satin)			
Press 25	5.6	48°	65°
Bantam "8"	5.8	45°	60°
SPHERICAL REFLECTOR "B" (Polished)			
Press 25	7.6	50°	70°
Bantam "8"	9.5	45°	60°
5" PRESS REFLECTOR "A"			
Press 25	12.1	30°	37°
Bantam "8"	14.2	27°	35°
7" PRESS REFLECTOR "B"			
Press 25	11.0	29°	35°
Bantam "8"	12.3	23°	31°
FOCUSING PRESS REFLECTOR "D"			
FLOOD POSITION			
Press 25	6.8	36°	48°
Bantam "8"	4.5	48°	62°
NORMAL POSITION			
Press 25	12.1	30°	37°
Bantam "8"	14.2	27°	35°
SPOT POSITION			
Press 25	11.4	34°	40°
Bantam "8"	18	24°	30°

During these tests the actual Bantam 8 lamp was not used because the short duration of its flash makes measurement impractical. Therefore, a special type of incandescent lamp of the same shape and size was manufactured, with a heavy coating of white ceramic diffusing material so that the light output would appear to be from the outside diameter of the lamp rather than from the filament. Flash lamps have the characteristic of emitting their peak light output from the outside diameter of the lamp rather than any small area within the envelope. After the special incandescents were made they were set up in a dark room with blackened walls to minimize the reflection, a foot-candle meter was used to make measurements.

The first measurement gave the light output of a bare lamp without a reflector. Then to measure the effective gain of any type reflector, the photo-electric cell of the foot-candle meter was placed along the axis of a reflector to be measured.

For example: The Bantam 8 without reflector measured 2 foot candles. Then according to procedures established by the Americans Standards Association, the lamp was mounted in the test reflector and the photocell was moved along an arc and readings were taken at $2\frac{1}{2}$ degrees, $7\frac{1}{2}$ degrees, $12\frac{1}{2}$ degrees, and $17\frac{1}{2}$ degrees off the axis. Naturally, as the photocell moved along the arc, the number of foot candles recorded diminished. At $2\frac{1}{2}$ degrees, the bulb in the reflector measured 15, at $7\frac{1}{2}$, it measured 14; at $12\frac{1}{2}$, it measured 12, and at $17\frac{1}{2}$,

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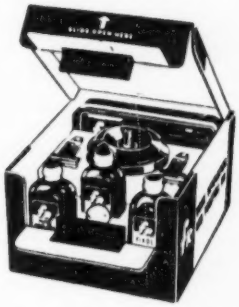

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it measured 11. These figures were then multiplied by weighted factors of 3 at 2½, by 3 at 7½, by 2 at 12½, and by 1 at 17½. The figures yielded were 45, 42, 24, and 11; these were added, totaling 122 and then divided by the sum of the multiplying factors, which was 9. This yielded 13.5 which was then divided by the bare-lamp reading of 2 and provided the average gain of the reflector, which was 6.7.

This may seem to be a rather formidable formula but it could be done with a foot-candle meter and a small incandescent bulb of the proper dimensions in your own reflector. The formula for testing is simple:

1: Measure bare lamp foot candles.
2: Measure lamp in reflector at 2½ degrees and multiply by 3.
3: Measure lamp in reflector at 7½ degrees and multiply by 3.
4: Measure lamp in reflector at 12½ degrees and multiply by 2.
5: Measure lamp in reflector at 17½ degrees and multiply by 1.
6: Total the results of your multiplication and divide by 9.
7: Divide this by the bare lamp foot candle reading to give you the average gain of the reflector over the area.

In order to observe the distribution of light furnished by different types of reflectors, we had to construct a much more specialized type of equipment. This involved a special incandescent lamp of the proper dimensions placed against sectionalized portions of various reflector contours. The lamp was then fitted with a special cover which split the light output into many beams and gave us an opportunity to study the characteristics of the various reflector types. (See page 42.) This gear permitted us to design the bulb so that it would not hot-spot in most reflectors and would not fall off more than ⅓ in intensity from beam center to edge of field for color or more than ½ for black-and-white. With this type gear, beams can readily be observed and the light distribution caused by the reflector contour can be measured. Many of the popular reflectors manufactured today are designed according to the above method. The advantages of the set-up lie in the elimination of mathematical formulas and its usefulness as a tool for the visual observation of reflector performance.

The Bantam 8, it was found, because of its close approach to a point source of light at the focal point of the reflector, provides the user with enormous gain characteristics when used in professional parabola-shaped reflector equipment. A Sylvania survey of the general run of press photographers' pictures proved that many shots are taken at a great distance, such as at sporting events where a narrow beam of high intensity light is required. A good example of this is a basketball game where the photographer stands on the sidelines and must photograph action on the opposite side of the court. In cases like these, an even distribution is needed from a beam spread of not more than 20°. This is slightly less than ½ of the normal lens angle. We can also say that 95 percent of the press photographers' shots are cropped an

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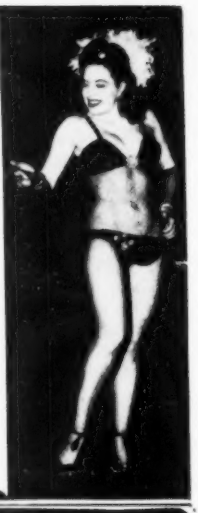

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average of 60 percent. This indicates that they utilize only 60 percent of their lens angle or approximately 30°. In tests, such as those shown in the table on page 117, it was found that the Bantam 8 gives a surprisingly high gain in professional type reflectors. The data for the focusing reflector indicates a gain for the Bantam 8 in the spot position as high as 18. What does this figure mean in practical terms?

Suppose you set up your equipment to take a shot with a bare lamp (without reflector). Your lens aperture is $f/5.6$. If you add a reflector with a gain of 2, you'll be able to stop down to $f/8$. If the reflector has a gain of 4, your aperture is $f/11$. A gain of 8 and you're down to $f/16$. As high as 16 will allow you to stop as far down as $f/22$. From this can be seen how important a part the reflector plays in determining exposure. Theoretically, you can have two flash lamps, one with half the light output of the other but with twice the reflector gain and obtain identical exposures with them. This is the theory behind the research work in the design of the Bantam 8.

Nature has a great deal more imagination than I have; why should I try to improve on it? The best I can do is to look for these manifestations and to photograph them before they get away. I keep my eyes open for whatever nature may wish to show me. That is my principal function as a photographer. It is not for me to tell her what to do, or to force her into unreal situations. All I can do is watch and wait and be ready with my camera. And this is true whether the subject is a microscopic animal, a person, a landscape or a street incident.

—Dr. Roman Vishniac

Of course, with a reflector of given contour, gain in bare-lamp intensity is achieved at a sacrifice of covering power, as will be evident from a study of the gain-coverage table on page 117. In the case of the spherical reflector contours favored in amateur flash reflector equipment, it will be noted that the beam spread of both the Press 25 and Bantam 8 lamp is sufficient to cover adequately the entire subject field of normal focal length camera lenses (42 to 48 degrees) for color as well as black-and-white. The Bantam 8 emerges as a double-purpose photographic tool—giving just enough light with adequate coverage for amateur work with fixed cameras and relatively high gain with restricted coverage in the professional realm.

This versatility extends to synchro-sunlight fill-in flash work as well. Often the flash has to be placed so close to the subject that the sun is overpowered. Use of the Bantam 8 in a focusing reflector at the "flood" position or in a spherical amateur reflector will often save the situation and permit the shadows to reproduce like real shadows. And when it's necessary to aim the fill-in

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21

flash at the subject from a distance, the tiny "8" mounted in a professional parabolic reflector can light the target with a narrow shaft of light of the proper intensity.

By reason of their size (see comparison with Press 25, page 41), Bantam 8 lamps are easier to carry and use. In fact, the glass wall of the Bantam 8 has had its thickness increased to the point where damage to bulbs carried loosely in a pocket or camera case is almost negligible. We therefore believe it is now one of the safest bulbs on the market. Additionally, the Bantam 8 is less expensive than larger lamps. In short, with these advantages and the ready application of the new bulb to professional as well as amateur equipment, we feel that we carried out the development of the bulb to the letter of our assignment.

A short time after the Bantam 8 appeared under the Sylvania label, two other companies announced their introduction of similar-type "sub-midget" flashbulbs [*Editor's Note*: the Dura-Mite "8" and the Westinghouse Number Eight]. Naturally, we are proud of our pioneer work and of the tribute paid us by our competitors.

One of the Bantam's major accomplishments, however, is something we never planned on. Just after the introduction of the bulb a press photographer sent us a note of thanks. "For the first time since I became a press photographer," he wrote, "I'm able to go out on assignment and return without sagging pockets. I thank you and my tailor thanks you." We did not survey or laboratory-test this development.—

Pictures by a Window

(*Continued from page* 36)

don't own an exposure meter, use the above exposure as a guide for your own experiments when shooting by diffuse window light.

In *bright* sunlight, exposures will be much briefer—about 1/25 second at f/11 with medium-speed film. If the room has light-colored walls and more than one window, enough light may be thrown so that no fill-in is needed. But usually a supplementary source of lighting will improve your picture, unless you deliberately want to achieve a contrasty effect with intense black shadows.

A reflector is the simplest and least expensive source of fill-in lighting. You can buy efficient foil-covered reflectors at most photo supply stores, or easily make your own. Buy some aluminum foil, available at most department stores, dime stores, and supermarkets. First crumple it up, then smooth it flat (to give a crinkled surface) and attach it with rubber cement to a sheet of sturdy cardboard. Other simple reflectors are a white sheet, a piece of white cardboard, or a large sheet of white paper. (Even a newspaper will serve in a pinch.)

To work efficiently, the reflector must be fairly large in relation to the subject,

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but it should not be placed so close that it throws unnatural "hot spots" of light into the shadows. Adjust the angle and distance of your reflector until shadows are pleasantly softened.

Flashbulbs, photofloods, or spotlights also can be used to brighten the shadow areas, but apply them sparingly. If your fill-in light is too strong, it will destroy the natural lighting and throw shadows of its own. Use a relatively great lamp-to-subject distance or diffuse the lamp to reduce its intensity. With flashbulbs, a white handkerchief folded double makes a good diffuser when placed over the front of the reflector. Another solution is to use bounce light—light reflected from the wall or ceiling. When bounced, even the intense blast from a flashbulb becomes gentle and makes an excellent source of fill-in illumination.

An interesting variety of window lighting is to include lighted room lamps in the picture. Of course this is practical only when the overall room illumination is not too bright. Turn on not only the lamps to be shown in the picture but also any overhead fixtures and lamps behind you or at the side. These extra sources of light will add some brightness to the shadows.

Here are three points to watch when shooting window pictures:

1 *Avoid any camera or subject movement.*

This is an essential point because many of your window shots will be time exposures where the slightest movement of camera or subject will cause ruinous blur. Use a tripod or other firm support, and have your subject hold still. A natural, comfortable pose usually can be held for the second or two needed for an exposure. However, if your subject does move you'll have to try again.

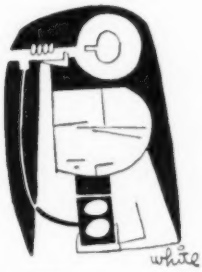
2 *Avoid extreme lighting contrast.*

Window lighting tends to be contrasty, so use one of the sources of fill-in lighting as explained above unless you want intense black shadows. Process in a soft-working developer. You may find that many of your window pictures print best on a soft grade of paper.

3 *Don't use too much fill-in light.*

Remember, the purpose of the fill-in reflector or lamp is merely to add a little brightness to the shadows, not blot them out altogether.

Follow these simple suggestions and you can turn any room into a daylight studio, and make pictures that preserve the charm of natural light.—



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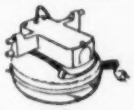

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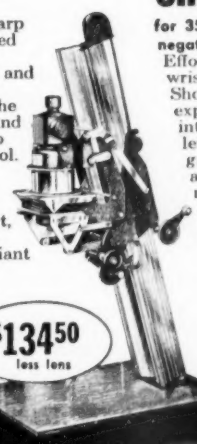

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stereo today

by Robert L. McIntyre

Grasshopper's Eye View

One of the things that make stereo so fascinating is the fact that it enables us to see some things, in full depth, that we never could enjoy viewing stereoscopically with our unaided eyes. *Dandelion Head* by Fred T. Wiggins, Jr., of Park Ridge, Ill., shows just what I mean. It is a stereo close-up of a dandelion gone to seed. The seed-pods have been plucked from the side toward the camera to create an opening. Through it we get a grasshopper's eye view of the remaining pods and the inside of the hollow sphere their silky parachutes form.

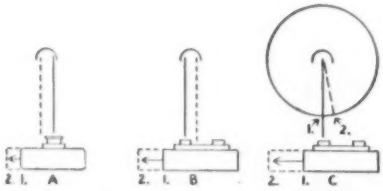
Why couldn't we see the same thing if we just picked a dandelion, pulled off some seeds and took a good look? Because our eyes are too far apart! If we hold the dandelion close enough to view it, only one eye can see through the opening at a time. We can twist it and turn it, and learn a lot about it, but we can't get a view like the one the stereo picture shows.

By this time you've probably guessed that there's a trick to making extreme close-ups in stereo, and you're right. The stereo camera lenses are set about 2½ inches apart, which works out fine for most of the pictures we want to take. The depth effect the lenses create is similar to the one we get when we look at a scene. In close-ups, though, we can go beyond the limitations of our own visual equipment. We can shorten the distance between the two lenses until the camera sees a grasshopper's eye view, or even a gnat's. The easiest way to go about it is to move the camera or the subject, making one exposure before the shift and the other after. The accompanying diagram shows three different ways this can be accomplished.

The single-lens camera (A) can be used as easily as a stereo camera for taking pictures of this type. In fact, it's easier to visualize the process with this sort of camera. The subject is mounted firmly in place and the camera is supported by a slide-bar which holds it steady but permits shifting it to one side by a measured amount. The right-eye picture is taken with the camera in position 1. Then the film is wound, the shutter is cocked, and the left-eye picture is taken after shifting the camera to position 2. The solid line shows the axis of the lens with the camera in the first position, the dotted line shows it in the second. The amount of side shift can be controlled to get the effect you want—Wiggins' dandelion was photographed with only ¼ inch difference in lens positions.

The stereo camera (B) can be used in much the same manner, except that one lens must be capped while the other is used. The amount of shift is measured differently, for the separation of the two lenses must be considered. The rule is to shift the camera 2¾ inches (70 mm) less the amount of separation desired. To get a half-inch separation, for example, the camera must be moved 2¼ inches. The procedure, as shown in the diagram, is to cap the right lens and make the left-eye exposure with camera in position 1. Then re-cock the shutter without advancing the film, cap the left lens to protect the frame that is already exposed, and shift the camera to take the right-eye picture at position 2.

The turntable system can be employed with either a single-lens camera or a stereo outfit. When it is used, the subject is rotated instead of changing the position of the lens. With a single-lens camera, the camera itself is not shifted at all. One picture is made, the subject



is rotated, and then the second exposure is made. When using a stereo camera the amount of side shift should just equal the separation of its lenses (2¾ inches or 70 mm for American standard cameras like the Stereo Realist and the Revere). The procedure, as illustrated, is to make a left-eye exposure with the camera in position 1. Then shift the camera to position 2, which places the right lens in exactly the position formerly occupied by the left one. Rotate the turntable to place point 2 in the same position formerly occupied by point 1, on a line from lens to subject, and make the right-eye exposure.

Miniatures Become Monsters

It's intriguing to enjoy a two-eyed view of the inside of a dandelion head or the heart of a rose, and stereo close-ups have an interesting psychological effect when they are taken with much less than normal lens separation. We are so accustomed to looking at things from our own viewpoint, with eyes spaced about 2½ inches apart, that a change in this spacing makes them seem different.

Reaction varies with the individual, but it is not uncommon for a close-up of an insect to look like a distant view of some sort of prehistoric monster. Flower blossoms look huge when photographed with a short lens separation. This isn't so surprising, when you stop to think of it.

When we pick up a rose and hold it

close to our eyes, they are forced to converge on it. We must hold it near to inspect it closely, so convergence and nearness are linked in our minds. The effect of reducing the lens spacing, however, is to lessen the need for convergence in looking at the slide that results. Our eyes become more nearly parallel as we view slides made with less distance between lens positions. Since these eye adjustments are normally associated with looking at things at great distances, we are likely to interpret the subject matter as something large seen far away rather than something small in a close-up. We aren't so likely to be led astray by pictures of people or other familiar subjects, but unaccustomed photo material may be interpreted in many different ways.

Making stereo close-ups doesn't call for a lot of special equipment. You need some means of shifting the camera a measured distance. It may be a stereo slide-bar; several are sold in the camera stores. It may be a shallow box, with a flat bottom and three low sides, made long enough so the camera can be shifted a full 2¾ inches from one end to the other. Blocks of wood can then be inserted to limit the amount of displacement to get as much as you want.

A lens cap and a slip-on lens attachment or two complete the requirements. The instructions that come with the lenses tell how to get sharp focus when they are used. Since there is likely to be considerable variation among individual lenses of this type, even though they are marked the same, it's best to buy only one, or one of each magnification you want. You then can shift the slip-ons from one camera lens to the other, between exposures, and be certain both images on the film will be the same size.

If you decide to try the turntable system you can use a disk of plywood or one cut out of cardboard and held down by a thumbtack at its center. Mount the subject directly over the center of rotation, and place a background as near the subject as possible to avoid including distant objects which are hard to view in close-ups of this type.

If you lay a straightedge on a line from the center of the turntable to one camera lens position, the amount it moves from the lens as the turntable is rotated will reveal the amount of lens shift that a given rotation equals. It is easier to calculate if the distance from the center of the turntable to its outer edge is half that from its center to the camera lens. Then you simply multiply the amount of rotation at the edge by two to get the equivalent lens shift.

How much separation is desirable in close-ups? That depends on the effect you want. Normal separation of the camera lenses is 2¾ inches. If you want an object to appear twice as far as it really is, divide the normal separation by two and use 1⅜ inches. Using this procedure, for example, would make an object 6 inches from the camera appear to

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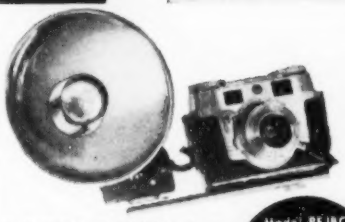

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be 12 inches from the eyes in viewing the mounted slide. One-fourth normal eye separation would make an object seem four times its actual distance away, and so on.

This method of figuring is sound as far as stereoscopic principles are concerned, but it doesn't necessarily work out exactly every time. The principles govern the images stereo slides present to our eyes, but from there on we're on our own. People can interpret this visual evidence in different ways, and often do.

Mounting—$313 per Slide

This is the story behind the star-studded stereo show presented by the Hollywood Stereo Society for the PSA convention at Los Angeles in August. The show was seen by 1,700 conventioneers and local visitors. It was the smoothest one of its size—277 slides—in the history of modern stereo.

Harold Lloyd, film star of the silent days and the movie capital's most enthusiastic stereo fan, was chairman of the program. The slides came in slowly, and two days before the show he set up a station wagon shuttle service to pick them up. As the collection grew he found that he had everything from the original David White heat-sealed mounts to Kodak cardboard Readymounts. That was when he decided the whole show would have to be remounted.

Los Angeles mounting services were sympathetic but not very helpful. A job like that couldn't be done in a day, they said. They were right, but they were thinking of an eight-hour day. Harold set up his own mounting service, with the best talent he could enlist from across the country. They went to work at a big table in the patio of his home at 11 A.M. It was 11 P.M. by the time the job was finished and the show had been given a trial run.

Joe Simpson, president of Emde Products, provided the mounts and was technical supervisor of the project. His assistant, Lee Foster, was up to her elbows in the Lloyd dishpan most of the day, washing slide glass. Jim Calder, vice-president of David White Company, and Russ Dyer, it's West Coast sales manager, headed the assembly line. It was they who put on the show, using a prototype of the new Realist projector. Alternating between taking apart old mounts and putting together new ones were Lou Schor, movie writer, and Roy Brooks, Lloyd's manager.

After the job was finished, Joe Simpson took out a pencil and did some figuring on the back of a discarded cardboard mount. He came up with $313 per slide as the cost of the project—if everyone had been paid at his usual rates—and that didn't include his $47.65 worth of mounts.

How good were the pictures? Except for a few outstanding exceptions, no better than yours and mine. The show was planned to be of general interest. There were far more pictures of people than anything else, and most of them were people the audience already knew on the

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movie screen. Art Linkletter of *CBS* radio and television fame was master of ceremonies and enlivened the showing with personal commentary on the slides. He had seen many of them before; he is president of the Hollywood group.

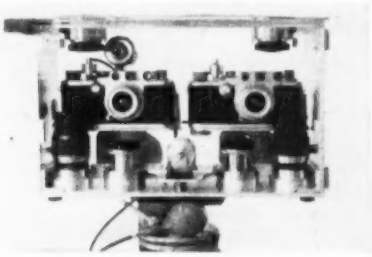
It's sad to report that the stars' show was more enthusiastically received than the regular PSA exhibition, presented three nights earlier. The PSA show was superior, technically and pictorially, but seemed distant, cold and impersonal, in spite of Edgar Bergen's understanding commentary (he's been a photo fan since before Charlie McCarthy was whittled). Maybe we can find a lesson in that. Nothing interests people more than people—and especially people like Humphrey Bogart, Cary Grant, Ronald Colman, Joan Crawford and, of course, Corinne Calvet.

If you'd like to try your hand in the exhibitions you will find more and more of them switching to stereo. The Rochester and Milwaukee Internationals are next. For details on entering see the *Calendar of Exhibitions* in this and future issues of PHOTOGRAPHY.

Experimenter's Dream

Visitors at the PSA convention in Los Angeles had a chance to inspect an experimenter's dream camera developed by Clinton W. Hough of Pasadena. It isn't a camera, strictly speaking. It's a machined metal frame built to hold a pair of Leicas. It costs $500 without the Leicas.

The unit holds the cameras side by side, and they can be rotated for taking either horizontal or vertical pictures. It has



precision controls for adjusting lens separation and convergence. Around the edge of the frame are mounts to hold accessory wide-angle and telephoto lenses.

The cameras must be carefully matched and their shutters must be timed the same. Lenses must be matched for apertures and focal length. A dual pneumatic release developed by Hough trips both shutters at the same time. As yet the unit has been employed only for highly specialized work, and for making originals to be duplicated in standard size.

Another of Hough's inventions, having much broader application, is an illuminated hand viewer with a magazine that holds 50 slides. The pictures are changed by turning a knob on the side of its case. Only pilot models have been made as yet. One, planned for sales use, has a hinged mirror mounted in its top. When it is raised, a person facing the one who is using the viewer can identify the slides that he is looking at.—

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Life Began At 41

(*Continued from page* 56)

calibrated instruments."

He never uses any artificial light source which is not present in the scene itself. "I'm aware," he says, "that under certain conditions flood or flash is absolutely essential. But I don't shoot under those conditions. There aren't many pictures I've missed because of lack of auxiliary lighting. I've never had a picture rejected because I should have used more light."

Film and processing are standardized too, but not rigidly. Roth uses Ilford HP-3 and Plus-X film, develops in D-76 or Microdol, prints on Varigam with Dektol. This narrow range of materials, by eliminating most variables, permits perfect control at each stage of his operation—shooting, developing, and printing.

Roth likes to think that the making of the final print begins at the moment of exposure. Shooting angle and position, and exposure for the desired degree of contrast, both help produce an ideal negative with an ideal image on it, and printing perfection is easier to achieve. "I've been asked whether I shoot to fill the frame or crop in the enlarger," he says. "I do shoot to fill the frame, but frequently there isn't time to change lenses to get just the area I want. I find that my most important pictures come from small parts of 35-mm negatives."

A kind of quiet fanaticism marks Roth's darkroom procedure. He insists absolutely on the fundamentals that too many amateurs tend to neglect, and which are critically important in miniature work: *thorough cleanliness, fresh negative developer, even temperatures of solutions, proper drying of film.* Regarding developer, he is perhaps more meticulous than necessary; he never uses a batch for more than one processing session. He explains, "Developer and hypo are quite inexpensive, so I'm somewhat lavish here, not waiting for them to be exhausted before discarding. As a result I am better able to rely on my experience as to exposure, since they are always at maximum working strength." In practice, for two rolls of film he uses 16 ounces of D-76; for four rolls, 32 ounces—then tosses it out.

There is little of the wasteful and exasperating trial-and-error method in his printing. When he projects an image on the easel, he has a very firm idea of what the exposure should be. "Years ago I would have run a test strip," he says, "but I have not done this for a long time." How many experimenters and formula-fiddlers can say this?

He delivers all his work to editors on 11x14 double-weight paper—"11x14 is a proper handful." He observes that the difference in cost between 8x10 and the larger size is negligible, and this isn't just the "big thinking" of a well-paid pro. Roth saves enough by eliminating wasteful trial-and-error to more than cover the difference.

For the first two years of his career, Roth didn't try to sell any pictures. His

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first experience with a magazine was a curious and confusing one. In France, an art dealer had introduced him to the painter Utrillo. Roth made a series of pictures of the man and his surroundings. Back in California, he exhibited the photographs in connection with a big show of Utrillo's paintings. A representative of *Life* was there, and expressed interest in them. A deal was made and Roth received a $200 holding fee.

Then one day he picked up a copy of *Life* and opened it to a big story on Utrillo. There was one full page photograph of Utrillo and three very small ones, and there were several pages of color reproductions of his paintings—but none of them were Roth's. He picked up his telephone and called Lawrence Laybourne at *Life* in New York. He learned that they had decided to run a very long text on Utrillo and that they could use only the four pictures, which they already had.

But this was Roth's first sale, his first proof that someone would pay real American money for his photographs. He had hit the top market, even though none of these pictures were published. Later in the same year (1949) his work appeared in *Vogue* and he was formally launched as a free-lance pro. Demand for his services has risen steadily; he has recently completed major assignments for *Esquire*, *Colliers*, *Fortune*, and the *London Picture Post*. While in Hollywood he has also done picture essays on such film productions as *The Caine Mutiny* and *Dial M for Murder*. He has been so busy that he cannot do all his own processing. This is a little painful for such a meticulous craftsman, but Roth has found a technician who can follow his instructions explicitly.

His success in public exhibitions of his photographs has matched that of his magazine work. Roth's pictures have been shown in one-man exhibitions at the Art Institute of Chicago (where they drew a record-breaking 80,000 visitors), the Los Angeles County Museum, the San Francisco Museum of Art, the Pasadena Art Institute, the Galerie Elysée in Paris, and a half-dozen other such galleries. He has put together a book of his Paris pictures, titled *Mon Paris*, with a text by novelist Aldous Huxley. It was published last month in Paris by Editions du Chêne and will appear here in February under the Harper & Brothers imprint, as *The French of Paris*.

Busy as he is, Roth has time for some long thoughts about photography. In our society as a whole, he feels, technology has advanced far beyond man's thought. The same is true of photography: the technical resources available to the photographer far outstrip his *thought* about making pictures. This is another way of stating Edward Steichen's belief that "no photographer is as good as the simplest camera." It's good to be reminded again by a fine photographer that our craft needs more than gadgets and gimmicks—more even than genuine technical progress. It needs ideas. Sanford Roth is contributing his share. He may not make $30,000 this year, but he's a happy man.—

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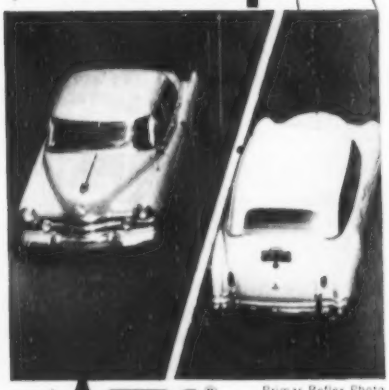

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legal problems in photography

By George Chernoff and Hershel B. Sarbin

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ALTHOUGH MOST photographers are not aware of the fact, they can get valuable copyright protection for their pictures by placing a proper notice of copyright on them and yet not filing in Washington.

The method is simple and what's more, it's free. Just place the letter (C) with a circle around it on the face of the photograph, followed by your initials and the year. On the back of the photograph write the full word "Copyright" followed by your full name, address and the year. Under a decision of the United States Supreme Court, in the Drew Pearson case, this method of copyright affords limited protection for at least 14 months.

We have been asked by our readers to explain the legal basis for our opinion. Fear has been expressed by some photographers that the placing of such notice without actually filing is true and may subject one to liability for violation of the Copyright Law.

The purpose of the suggested method is to furnish fast and free copyright protection, especially to amateurs who can generally ill afford the expense of the $4 per picture copyright fee. But, let there be no mistake about it, this method of copyright does not result in unlimited protection, any more than does filing in Washington. It is good, however, for at least 14 months.

The Pearson case holds:

1. It is no longer necessary to deposit anything in Washington to secure a copyright, but only to publish with notice of copyright.
2. The provision of the Copyright Act requiring "prompt deposit" of copies must be complied with before a copyright infringement suit can be instituted.
3. The only time in which the statutory penalty for non-filing of copies is imposed is *after the register of copyrights has given actual notice to the proprietor of the copyright* to deposit the copies and three months have elapsed since such notice and the proprietor fails to comply with the same.

Now, to those who have expressed fear of running into difficulty with the Copyright Office, the following language of the United States Supreme Court should reassure you:

> "Under the old Act deposit of the work was essential to the existence of copyright. This requirement caused serious difficulties and unfortunate losses. * * * The present statute declares—'Any person entitled thereto by this Act may secure copyright for his work by publication thereof with the notice of copyright required by this Act [§18]; And respondents rightly say 'It is no longer necessary to deposit anything to secure a copyright of a published work, but only to publish with notice of copyright.'"

There is one section of the Copyright Act, not involved in the Pearson case, that should now be considered. This section, which involves a penalty for a false copyright notice, has been a source of some concern to many photographers who fear that they might be violating the law if they follow the suggested method.

The problem is whether the insertion of a copyright notice on a photograph with no intention of depositing the photograph in Washington, unless it becomes necessary in order to bring an infringement action, is a violation of this law.

Since the Pearson case is replete with statements that filing is not necessary to secure a copyright; that publication with notice is all that is necessary; that filing is only necessary in order to bring an infringement action; and that the penalty for not filing is voiding the copyright providing the Copyright Office gives notice to the proprietor to deposit the matter in question, we fail to see how any one who follows the method approved by the United States Supreme Court can be chargeable with improper motive or fraudulent intent. After all, if the copyright is obtained by publication with notice, then the notice is true. The flaw in the law is in permitting publication with notice before filing.

So photographers who desire to obtain a limited copyright free of charge need not hesitate to avail themselves of the method advocated by us. You have the United States Supreme Court's decision to back you up.—

Home Darkrooms

(*Continued from page* 65)

own special problems of space, room arrangement, electrical outlets, washing facilities, etc. But study the plans carefully for ideas you can adapt to your own situation.

Film-loading Closet

Aside from the darkroom itself, which we'll take up in detail later, you need a convenient place to load film, transfer exposed film into a daylight tank, etc. Since this requires *total* darkness with modern panchromatic emulsions, a closet usually is the best choice. Of all places around the house, a closet is the easiest to make absolutely light-proof.

Make sure it is light-proof. The best way to be sure is to go in the closet, lock the door, and wait. It may look dark at first, but wait about three minutes. When your eyes have become accustomed to the darkness you may begin to see light leaks. While testing, be sure that you have turned on the lights outside the closet; somebody is almost sure to turn them on the first time you load film in the closet. Check the locking device first to see that you can get out after you have closed the door. (The old type of closets may have snap locks without a handle on the inside.) Also make sure that you can lock it securely from the inside. A slide bolt is best. A hook will not keep it tightly closed.

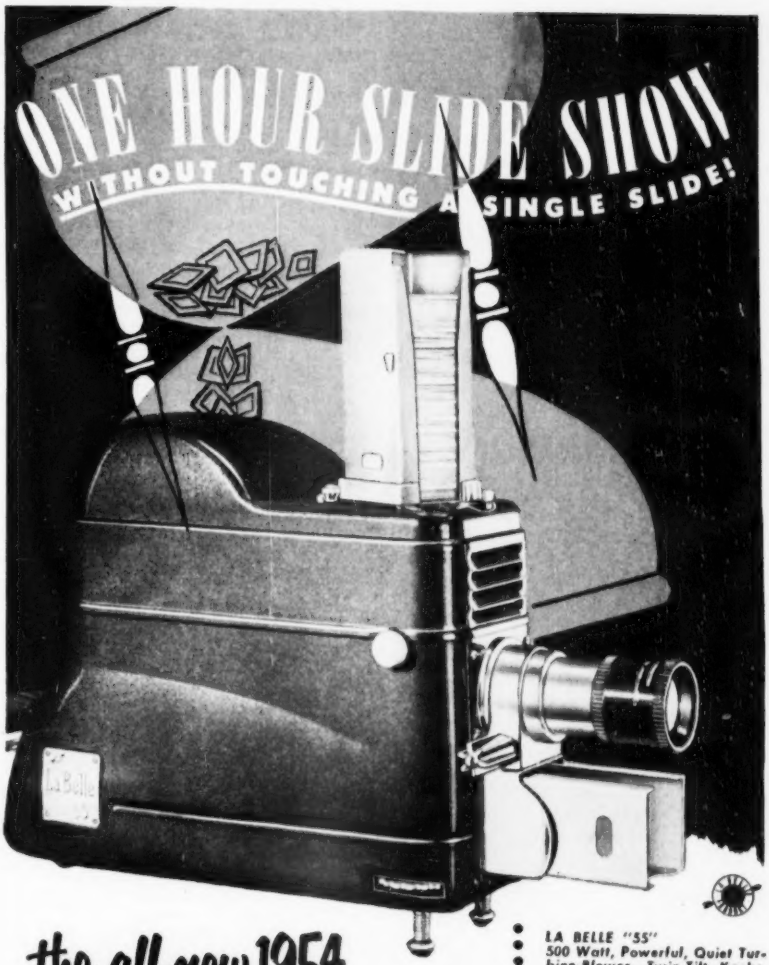
Usually the door will have to be weatherstripped, not only at the sides and the top but also at the bottom. You can purchase the spring bronze type of weatherstripping in most builders' supply stores, and it can be applied easily to the door jamb. If you have a metal door frame the weatherstripping will have to be applied to the door. For the bottom of the door you can purchase a special weatherstrip attachment which drops into place when the door is closed. The average closet door can be weatherstripped for under $10.

The closet should have at least one shelf at a height of approximately 48 inches. On this shelf you can store your film tanks, film, and film holders. Always keep the items in the same place to avoid fumbling around in the dark. I also keep a roll of masking tape handy. When the film tank is loaded, I stick the cover down with a piece of tape—not only as a safeguard but also as a place to number the tank and mark the time of starting development.

In summary, for the film-loading room you need:

1. A light-proof closet with a locking device on the inside of the door.
2. A permanent shelf at a convenient height to store film and tanks, and to load the film.
3. To remember to have a place for everything and everything in its place.

(If a closet is not available, or if they are jammed full like Fibber McGee's, then I recommend a changing bag. It will come in handy, not only at home,



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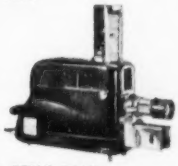

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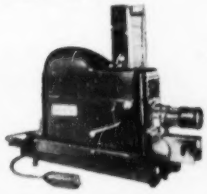

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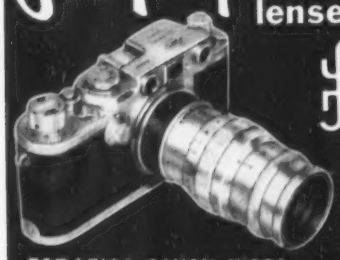

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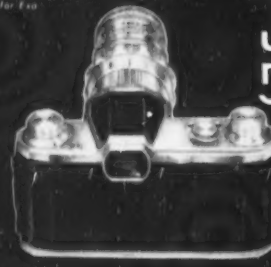

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but also on a vacation trip whenever a roll of film gets jammed in the camera.)

Bathroom Darkroom

For the bathroom type of darkroom your first requirement is a plywood work top, ¾ in. thick, 30 in. wide, and at least 5 ft. long. Check the length: it may be advisable to rest both ends on folding saw horses, or to rest one end on the wash basin and block up the other end. Some amateurs simply rest the work top directly on the tub, but I find this much too low for relaxed and convenient operation. If you can manage to set one end of the work top in the corner over the tub, it can be held at the proper height by hinging a piece of ¾-in. plywood vertically to this end. A folding bracket, similar to the type used on legs of bridge tables, will support this vertical board. (See photograph and detail drawing with bathroom plan.) When not in use the bracket and supporting board will fold against the underside of the work top, and the whole unit can be stored in a closet or even hung on the inside of a closet door.

A clock with a sweep hand can be mounted permanently and the safelight hung from the shower curtain bar. You may require a light-proof shade and frame for the bathroom window. When I used the bathroom for a darkroom, I hung the bath mat over the window, holding it in place with two film clips permanently mounted over the top of the window. The bath mat was big enough to overlap the window and give me ample protection.

The presence of glazed surfaces, such as tile walls, to say nothing about the medicine cabinet, mirror, and chromium trim, makes it important that you test your bathroom setup for light leaks from the enlarger. Light leaking from the enlarger vents may bounce off one of these reflecting surfaces and hit the paper on the easel or in the developer tray.

The bathtub, of course, is an ideal place to wash your prints. You can prevent splashing (and splashing can be dangerous with unprotected negatives lying around) by leading the wash water into the tub with a hose attachment for the faucet. Rubber spray and hose connections, such as are sold by your local drugstore, can be obtained with a rubber suction clamp to hold the nozzle in position. You can discard the nozzle and then set the hose just where you need it to carry water directly into the tub or washing tray.

Kitchen Darkroom

Many amateurs have found the kitchen convenient to work in. However, you won't be able to start to work here until after the dinner dishes are cleared away and the room is darkened. There is loss of time in setting up, and invariably when you are in the midst of a difficult enlargement some member of the family will want to get at the refrigerator for a snack. But there are tricks which can help you minimize the difficulties of conversion from kitchen to darkroom.

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1. Arrange to use part of the kitchen cabinets for the storage of your bottles, trays, and gadgets. Pick a cabinet in a cool corner as far from the cooking range as possible. If no cabinet is available, and you have the floor space, I recommend purchasing a 36 in. high metal cabinet on casters, which can be found at most department stores. This will give you both a working top and storage space.

2. Try to find a space on the wall where you can mount your enlarger permanently. The time saved in having it mounted in working position will repay you many times over. The best way to mount it is to remove the large wooden baseboard from the metal base plate at the bottom of the enlarger post, and screw the plate to a wooden block of the appropriate size. The block can then be attached to the wall with two angle brackets. Use screws plus Rawl plugs if the wall is plaster. (See detail drawing and photograph of enlarger mounting with kitchen plan.) Check with a plumb line to make sure the enlarger is perfectly vertical, then secure the post at the top to reduce the danger of vibration. The enlarger head can be swung against the wall when not in use.

3. On the wall under the enlarger, mount a pair of knife brackets (sometimes called show-case shelf brackets). The brackets are removable and fit keyhole slots in vertical metal holders. (See detail drawing and photograph with kitchen plan.) A pair of brackets and holders can be purchased at most hardware stores and store fixture supply houses for about $2.50. They will give you an adjustable support for the board which holds your easel. You can place your easel at any desired height, and remove the brackets for storing when not in use.

4. Mount your safelight high in a permanent position. Instead of using a small wattage safelight low down, mount a bright one near the ceiling to illuminate the entire room. I see no reason for working in semi-darkness. With an adequate safelight you can find the negatives easily, read the labels on the paper boxes, and in general see what you are doing. Of course you must check the light to be sure it is not so bright that it will fog your paper.

5. A kitchen clock with a large sweep hand also is advisable. It should be mounted in a place where it can be seen easily from the enlarger and also from the tray position.

6. For your work top I recommend a space long enough to hold the three largest trays you plan to use. In most cases the top should be at least 48 in. long and about 24 in. or 30 in. wide. If you have a table-top stove it will serve as a base for the ¾-in. plywood work top. If the pilot light gives off excessive heat you should put an asbestos pad on this portion of the stove. Should the plywood top extend too far on either side of the stove, support the free end with a collapsible type of saw horse. You can buy saw horses for a small price at most department stores or make your own from kits of the necessary hardware

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7. The sink can be used for washing, but it should have the mixing type of faucet. If your sink has separate faucets for hot and cold water you can buy an inexpensive type of mixing faucet with hose connections. Here, as in the bathroom setup already described, it's better to lead the water into the sink with a rubber hose rather than to let it fall with danger of splashing. A good way to hold the end of the hose in position is to attach it to a wooden spring-type clothespin. The clothespin then can be clamped to the drain board. By placing a pad or rubber disc over most of the drain the water can be made to run off

Print washing in sink is more efficient when rubber hose carries water from faucet directly to prints. End of hose is held in position with spring-type clothespin.

slowly. By regulating the amount of incoming water you can maintain a constant level and get a continuous wash. By all means keep a thermometer in the wash water and check the temperature from time to time. A sudden drain on the hot or cold water will cause a temperature change which may endanger your prints.

8. A light-proof shade probably will be required over the window. You can build a frame on the window casing with about a 3-in. lap. The light-proof shade then should be hung to run in this frame against the lapped edges.

9. When working at night I usually leave the window open and the shade up about a foot since there are no outside lights near our kitchen window. However, if you must shut out all light and air it may be advisable to install a small electric fan in the kitchen.

10. Here also you had better provide a lock on the inside of your kitchen door to keep other members of the family from coming in just when you are opening a full box of paper.

Closet Darkroom

Perhaps you have a large closet which you can take over as a permanent darkroom for enlarging and printing. It should be at least 3 feet deep and 5 feet wide, and preferably should be near a

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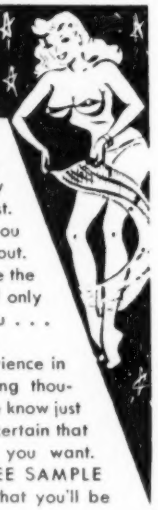

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water supply. The door should be weatherstripped, if necessary, and have an inside lock. (If the closet is absolutely light-tight it can also be used as your negative-loading room.) I also suggest a vent fan, the type made for darkrooms. These are relatively inexpensive and can be attached to the upper part of the door. For good circulation install a metal, light-proof louver in the lower part of the door. These louvers are readily obtainable stock items.

On one side of your closet, about 36 in. high, set your plywood working top. First install shelf cleats on three walls at the proper height to take the top. Use steel-cut nails if you are fastening the cleats to a plaster or masonry wall.

Under the front edge of the work top, nail a 1x2 in. strip of wood, with the 2-in. side vertical. If the work top is long it may be advisable to install a vertical brace in the center as an additional support. Place this about 4 in. back from the edge of the work top so that it won't interfere with toe room below. You can place your enlarger on one side of the work top and use the remaining space to trim paper, load negative carriers, and sort your negatives.

Make provisions for your trays and washing on the opposite side of the closet. If you can afford it, I recommend a 6 in. deep stainless-steel sink with a splash back and rolled edges. Mount it with the drain in a far corner. The sink can be supported with 1¼ in. angle iron legs which are braced across the back.

Now you must provide the proper water connections. Unless you're handy at this sort of thing you had better hire a plumber to do the job. Hot and cold water can be piped in by copper tubing. If there is a drain line nearby your plumber may be able to connect your sink to it so that the water drains off by gravity. However, if there is not enough pitch to make this connection, or if a doorway interferes, you may have to purchase a fractional horsepower pump. With the pump, I suggest a high and low water switch that will automatically start and stop the pump when the water reaches a predetermined level in the sink. A water pump usually is rather noisy when running, so mount it on a cork or foam-rubber base.

By setting a 2 in. high piece of pipe in the drain connection, you can maintain a comfortable level of water for print washing. Fasten a wire screen around the open top end of this pipe so that prints can't stick to the top and seal off the drain.

If you can't afford a metal sink, then install a second plywood work top for your trays. For protection you can cover the top with linoleum. Working without a sink is not too inconvenient if you install a large bottle of water on a high shelf and attach a rubber hose plus a shut-off clamp. This simple "gravity-feed" rig will supply you with enough water to mix working solutions for an evening of printing or developing. Keep a slop pail in a corner for waste. You can save your prints in a tray of water

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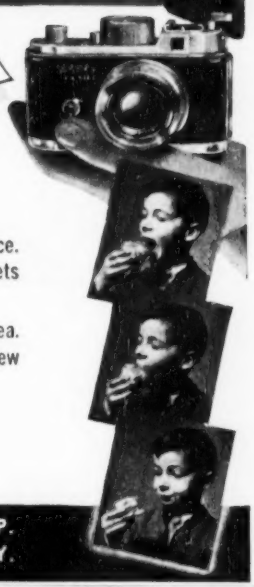

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and then wash them all at once in the kitchen or bathroom after you are through with the darkroom.

Provide vertical storage space for your trays under the sink or work top. By storing trays on end you will find that they won't chip as easily and will dry better. Above the work top provide shelves for the storage of chemicals and gadgets. I also suggest installing a few ½ in. dowels set at an angle of about 30 degrees in a 4 in. wide wooden strip. Such pegs are excellent for holding graduates in a safe, dust-free position. (See detail of graduate rack in closet plan.)

Install your electrical outlets carefully. You'll need outlets for the safe-light, electric clock or timer, enlarger, pump, a white overhead light, and perhaps a radio.

Spare Room Darkroom

If you're lucky you may have an entire room or corner of the basement which you can convert into a permanent darkroom. It should be near to water connections so that you can install a sink, as described above.

See the spare room plan for a typical setup. The space underneath the work top is divided into three units. Two units are used for storage and have drawers for paper and space for chemicals and utensils. The third section, holding the enlarger, has a removable top and a bank of shelf cleats underneath spaced about 1 in. apart down both sides. I made a sliding board to fit these shelf cleats. When extra-big enlargements are required, the removable top in front of the enlarger can be lifted out and the sliding board placed at the proper height on the shelf cleats. (See detail drawing and photograph of sliding board in spare-room plan.) I also made a number of cheesecloth-covered frames of the proper size to fit the shelf cleats. When the top is used for normal enlargements these frames can be used to dry prints in the space below the work top.

In summary, I'd like to pass along five golden rules which have stood me in good stead during many years of darkroom work:

1. Standardize your procedure and develop a routine.

2. Label everything and date your solutions.

3. Find a place for each piece of equipment and keep it in its place.

4. Permanently attach as much of your equipment as possible—in particular the safelight, clock, enlarger, and work top.

5. Be sure your equipment is clean and dry when you put it away.

By following these simple rules I have found that working in the dark is not so bad, even if you don't have a permanent darkroom.—

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what's new — Trade Notes and News

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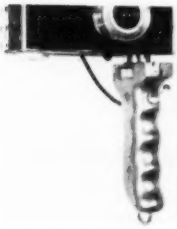
CAMERAS

SCHLEUSSNER GOLF camera, 620 roll film, folding type, is being brought into the U. S. from the American zone of Germany by Saul Bower, Inc., 114 Liberty St., New York 6, N. Y. It takes 12, 2¼x2¼" exposures, has a 75-mm Steinheil Cassar lens, built-in flash synchronization, double exposure prevention (intentional double exposures are possible), eye-level finder, self-timer, and two cable release sockets. Prices, Model I with f/4.5 lens in Prontor shutter that has four speeds up to 1/200 second, $38.50; Model II with f/4.5 lens in Prontor S shutter, eight speeds up to 1/300 second, $39.50; Model IV with f/3.5 lens in Prontor S shutter, with speeds to 1/300 second, $49.50. Carrying case, $6.50.

ANSCO SHUR-FLASH 120 camera is being manufactured by Ansco, Binghamton, New York. Designed for simple operation, the camera has optical eye-level finder, lock-on flash attachment, pre-set flash synchronized shutter, and push-button shutter release. It makes 2¼x3¼" pictures. Price, for camera, $4.95; Anscoflash Type III Unit, $2.75.

PRO 35 is a 35-mm preloaded camera by Beaurline Industries, Inc., 105 S. Robert St., St. Paul 1, Minn. The camera comes loaded with 12 exposures of Ansco film. After taking pictures, you write your name and address on camera carton and send to Beaurline. In a few days the company will return 12, 3¼x3¼" prints and negatives and your camera reloaded with 35-mm film for use again. Price, $3. Write Beaurline, Dept. PR.



SHUR-GRIP, a handle that makes it possible to trigger your shutter and hold a 35-mm camera, is being manufactured by the Cadwell Corp., 1022 Palm Ave., Los Angeles 46, Calif. Price, $1.35.

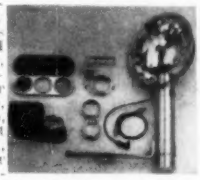
CARL ZEISS, INC., 485 Fifth Ave., New York 17, N. Y. have a new complete and revised price list covering all cameras and accessories—List #44 and #45. They are available by writing the company.

NEW FEATURES have been added to the Stereo Realist camera by the David White Sales Co., 315 W. Court St., Milwaukee 12, Wisconsin. They are: a double-exposure control which prevents accidental double exposure but allows intentional multiple exposure; depth of field and hyperfocal scale for calculating range of sharpness has been added to side of the camera; and an exposure chart for basic outdoor shots is engraved under the lens-cover of the camera.

LENSBOARDS for wide-angle lenses on the Pacemaker 4x5" Graphic are available in limited quantities through Graflex, Inc., 154 Clarissa St., Rochester 8, N. Y. The board will allow the use of 90-mm Wide Angle Optar lenses in offset positions. Price, $6.25.

LENS SHADE made especially for the new Leica Summicron, Summaron and Summitar lenses has been introduced by the Tiffen Marketing Co., 619 Sackett St., Brooklyn 17, N. Y. It will be called the #6-B lens shade. Price, $3.50.

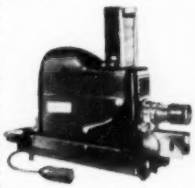
MAMIYA CAMERA CO., 82 Wall St., New York, N. Y., announces a complete line of accessories for Mamiya cameras. They are: Set of 3 filters for Mamiyaflex II and Mamiya 6, price, $6.96. Auto-Up, close-up attachment for Mamiya 6, price, $18.95. Parallex Up, close-up attachment for Mamiyaflex II, $14.95. Flash gun for Mamiyaflex Automatic, Mamiyaflex II, Mamiya 6, price, $19.95. Connecting cord for flash gun (ASA, European, or Japanese), price, $3.50. Lens hood with case for Mamiyaflex II and Mamiya 6, price, $4.50.



PROJECTORS

Stereo-matic 500, is being manufactured by Sawyer's Inc., P.O. Box 490, Portland 7, Ore. It is designed for three dimensional projection of View-Master seven-scene reels exclusively. The projector has matched 3-inch lenses that project a 36-inch image at about 18 feet; automatic focusing; single lamp illumination; self-centering vertical adjustment; blower cooling system; and heat filters. Price, $117.50.

NEW LINE of projectors is being offered by the La Belle Industries, Inc., Oconomowoc, Wis. All projectors feature an automatic slide changer. The models are: Model 22, 200-watt, convection cooling, f/3.5 lens, price, $69. Model 55, 500-watt, turbine blower cooling, f/3.5 lens, price $95. Model 33, 300-watt, convection cooling, push-button remote control slide changing device f/3.5 lens, carrying case, price, $129.60. Model 75 Professional, 500-watt, turbine blower cooling; push-button remote control slide changer, f/3.5 lens, carrying case, price, $154.95. Other new products listed by La Belle are: La Belle Magazine case which has a total capacity of 900 2x2" ready mounts or 420 glass slides, price, $8.50. Safety File magazines which hold 75 2x2" ready mounts or 35 glass slides, price, $1.75 a pair.



FOUR NEW MODELS in their slide projector line are being manufactured by the Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14, Ill. They are: the Skyline 500 which features a 5-inch, f/2.9 lens, blower cooling system, single-unit condenser system, and horizontal transverse slide carrier—price, $79.50; the Skyline Deluxe, a 300-watt unit with a f/2.9 Hi-Lite lens, a window for "pre-viewing" slides beforehand in a darkened projection room.

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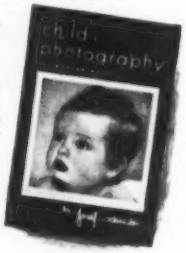

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and sliding cam elevating device—price, $49.95; the Skyline 300-B is a 300-watt blower-cooled unit with a 5-inch lens, horizontal transverse slide carrier and positive action tilt device, all other features like that of the Deluxe model—price, $49.95; the Skyline 200-B is a 200-watt unit with a blower cooling system, horizontal transverse slide carrier and a tilt device—price, $39.95.

STEREO CARRIER that permits showing of single stereo frames in any 2x2 slide projector is being manufactured by the GoldE Manufacturing Co., 4888 North Clark St., Chicago 40, Ill. Price, $6.50.

APEL TRI-THERM Conditioner Kit is being manufactured by Apel Photo Products, 7029 North Clark St., Chicago 26, Illinois. Each kit has two books of lens tissues, a vinyl lens cover, chenille covered wires to clean film track, large can of oil for projectors, and a Thermo-Cloth. Price, $1.19.

LENSES

PROJECTOR LENS for La Belle Automatic Slide Projectors, the Somtar *f*/2.8, is being manufactured by the Simpson Optical Co. It is completely interchangeable with normal lens mounts. Write La Belle Industries, Inc., Oconomowoc, Wis. Price, $32.50.

TRAVENAR, a new 135-mm telephoto *f*/3.5 lens, is being distributed in the U. S. by the Agof-Schacht Lens Corp., 160 Fifth Ave., New York 10, N. Y. It is an automatic preset lens for the Kine Exacta, Praktica, Practiflex FX, Contax S and D, and Pentacon cameras. Price, $99.95.

FLASH

ELECTRONIC FLASH UNIT, the Synctron DB-1 dry battery unit, is being manufactured by the Dormitzer Electric & Manufacturing Co., Inc., 5 Hadley St., Cambridge, Mass. According to the manufacturer, over 500 flashes or one year of stand-by life can be expected from batteries. The unit weighs 5 lbs, comes with "zero" delay but can be used with longer delay accessories on standard shutter, and has 6-inch reflector. Price, $109.50; batteries, $4.25.

SYNCTRON LOAN plan is available through Synctron dealers all over the nation. A 208A flash unit can be borrowed for a trial period by any interested photographer. For more information write Dormitzer Electric & Manufacturing Co., Inc., 5 Hadley St., Cambridge, Mass.

DRY-CELL PACK that weighs thirty ounces can be used as a power pack for the Mighty Midget Speedlight and Swifty Speedlight, all manufactured by the Speedlight Center, 128 West 32nd St., New York, N. Y. The unit is rated efficient for up to about 1,000 flashes. It is encased in "Boltaron," a heavy plastic. Price, with regular cord, $24.95; with coil cord, $27.95.

FLASH-BATTERIES, the Burgess Photo-Flash No. 220 Size D, are being manufactured by the Burgess Battery Co., Freeport, Ill. The new batteries are protected from loss of power by being sealed in steel and plastic. Price, (120) "C" size, 15c each; (220) "D" size, 15c each; (920) "AA" size, 2 for 25c; BC battery (U15PF), $1.15.

COILED SYNCHRONIZATION cord that extends from 6 to 36 inches is being distributed by the Speedlight Center, 128 West Thirty-second St., New York, N. Y. Can be used for flash or electronic flash just as any other cord. Price, $2.95.

KOILED KORD, a coiled type flash synchronization cord, is being manufactured and distributed by Burleigh Brooks Inc., 10 West 46th St., New York 36, N. Y. It is 9-inches long when retracted, 4 feet long expanded. Price, $1.95.

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FILM

NEW ORTHOCHROMATIC sheet film is being manufactured by the Du Pont Co., Wilmington, Delaware. It will be known as "High Speed Ortho." Guide numbers, calibrated under the ASA system, are 125 daylight and 64 tungsten. Price, 24 sheets of 4x5, $2.76 without tax; 24 sheets 3¼x4¼, $2.05.

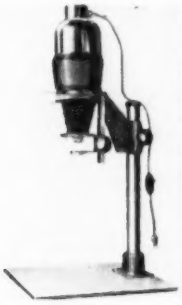
BULK FILM LOADER for 35-mm is being distributed by the All Film Sales Co., 243 West 55th St., New York 19, N. Y. It has a 100-foot capacity and is made of plastic. Price, $4.95.

HIGH SPEED POSITIVE 35-mm color film with a daylight ASA rating of 100 according to the distributor is available through All Film Sales Co., 243 W. 55th St., New York 19, N. Y. The film was originally manufactured for the Armed Forces. It is available in 35-mm, 20-exposure lengths on standard daylight-loading cartridges. Price, with processing included, $1.79 per roll.

WATSON 66, a 35-mm bulk film daylight loader, is being distributed by Burke and James Inc., 321 S. Wabash Ave., Chicago 4, Ill. It loads on to Eastman, Ansco, Du Pont, Leica, Contax cartridges. Price, $11.95.

DARK ROOM

NEW SOLAR ENLARGERS, under the Solarmatic name, are being manufactured by Burke and James Inc., 321 S. Wabash Ave., Chicago 4, Ill. The new semi-automatic enlarger comes in two models: The Solarmatic 120 for 35-mm to 2¼x3¼ films and the Solarmatic 4x5 for 4x5 film. The 120 model comes with an adjustable double condenser system, and is priced at $99.50 without a lens but with a table top switch. The 4x5 model has a diffusion system that can be converted to a condenser system, and is priced at $132.50 without lens.



MERIT FOTO-LARGER for 35-mm to 2¼x3¼ films is being manufactured by the Testrite Instrument Co., Inc., 57 East 11th St., New York 3, N. Y. Unit has glassless rotating negative carrier, friction focusing, interchangeable lensboard, and red swing-away filter. Price, $19.95. An *f*/6.9 lens for the enlarger is priced at $3.95.

NEW ANSCO developing kit, the 2A Home Developing Outfit, is being manufactured by Ansco, Binghamton, New York. The unit contains: contact printer; two-way safelight with yellow bulb for printing and red filter cover for film developing; glass graduates; film clips; three developing trays; combination thermometer-stirring rod; Ansco Fixer with Hardener; two packets of Ansco Vividol developer; and a package of Ansco Convira Contact printing paper. Price, $9.75.

SNO-GEL, a non-melting, reusable "ice," for use in temperature control of developing solutions, is being manufactured by the Sno-Gel Products Co., 334 Magnolia St., Oakland, Calif. It is available in slabs, bricks and rolls. It maintains temperature much longer than water ice, has no run-off, and can be re-frozen over and over. Price, large, $2.25; set of three small, $2.50.

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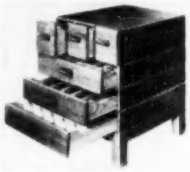
ADJUST-O-LENS, a device to help facilitate the changing enlarger lens apertures, is being manufactured by Lindemann's, 76 Boston Post Road, Larchmont, N. Y. The Adjust-O-Lens is adjustable for lenses from 1-inch to 2¾-inches in diameter. Price, $2.

COLORTRAN ENLARGER CONVERTER, a unit that raises voltage on an ordinary household bulb in an enlarger housing to compensate for varying density of negatives, is being manufactured by Natural Lighting Corp., 1124 East Colorado, Glendale 5, Calif. Price, $19.95.

MISCELLANEOUS

NEGA-FILE Sectional Slide Cabinet is being manufactured by the Nega-File Co., Box 501, Easton, Penna. The cabinet can accommodate 2x2 Kodachromes, 3¼x4 lantern slides, and film strips. It has four interchangeable units: (1) a section to hold approximately 360 3¼x4 lantern slides; (2) 54 film strips; (3) 250 2x2 slides; and (4) for 2x2 slides with movable tabs for varying groupings. Cabinets are made of hardwood. Prices range from $13.20 to $49.95.



MOONEY-ROWAN Publications, Inc., has been organized by George M. Rowan, former publisher of Camera Magazine, and Mark Mooney, Jr., former editor. The new company will handle the sale of the books previously owned by *Camera Magazine*.

GERMAIN SCHOOL of Photography, 225 Broadway, New York 7, N. Y., announces the absorption of the Progressive School of Photography of New Haven, Connecticut.

EASTMAN KODAK CO. announces the purchase of a 10-acre site in Fair Lawn Industrial Park, Fair Lawn, New Jersey. The company plans to build a processing laboratory on the land.

NEW NORWOOD DIRECTOR exposure meter is announced by Director Products Corp., 570 Fifth Ave., New York 36, N. Y. This model includes "Color-Matic" control, a perforated metal tab which slips into the meter for simplified direct reading for color pictures. Unit has a redesigned dial face. Price, $32.95.

YALE GADGET BAGS are being manufactured by the Yale Belt Corp., 183 Wooster St., New York, N. Y. Designed for various cameras, they are: C15 Stylemaster for 35-mm. small reflex cameras, and stereo, 8x11x4½—price $10.50; C20 Professional for reflex and small press cameras, 9x11x6—price, $16.50; C25 Stereo Viewer case, 5½x9x2½, for all stereo viewers—price, $5.95; C35 Press case, 10½x18x7½, for 4x5 press cameras and press equipment—price, $24.00; C30 Camera-All, 5⅝x8x5⅝, for movie cameras and small still cameras—price, $5.95.

ACCORDION-PAK, unit designed for holding and displaying 16 photos or cards, is being manufactured by Kirk Plastic Co., 170 East Jefferson Boulevard, Los Angeles 11, Calif. When closed, it measures 3½x4¼. Price, 75c.—

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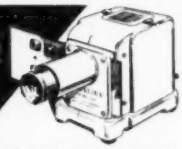

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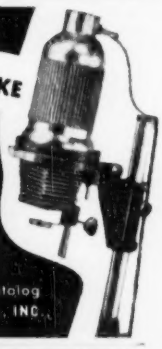

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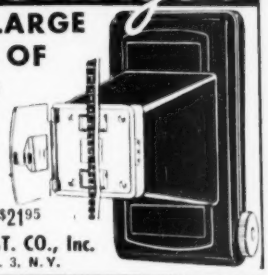

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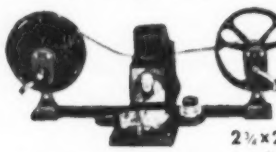

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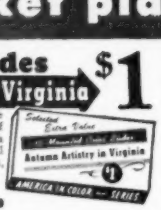

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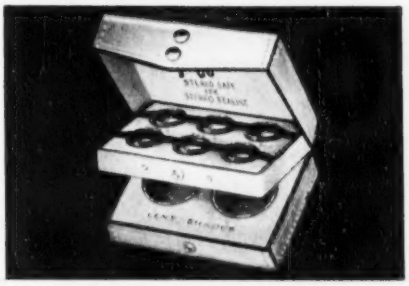

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- For Kodachrome & Ektachrome, Ansco Color or Black and White
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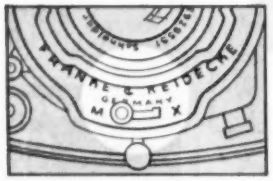

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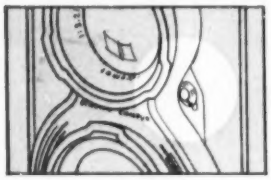
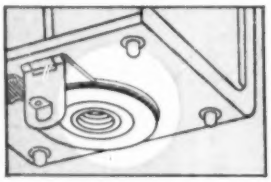
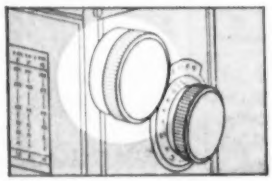


DOUBLE EXPOSURE PREVENTION AND RELEASE MECHANISM *prevents* double exposures, or, when released, *permits* multiple exposures at will.

INTERNAL ANTIREFLECTION BAFFLES intercept light which could be reflected to film emulsion, materially increasing brilliance and contrast of negatives.



GROOVED TRIPOD BASE, when used with mating accessory, permits instant attachment of camera to, or removal from, tripod.



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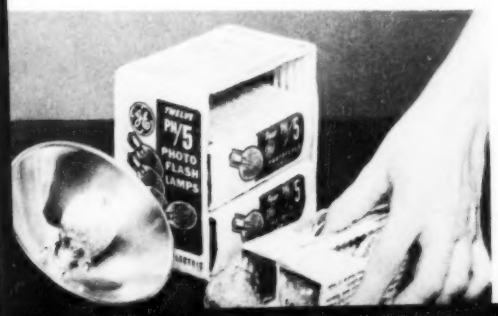

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